

# THE ATHENÆUM

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No. 1864.

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## SHAKESPEARE.

**AT A MEETING**, held on Monday, the 13th inst., at 4, St. Martin's-place, His Grace the DUKE of MANCHESTER in the Chair, an Amalgamation of the Shakespeare Tercentenary Committee with the National Shakespeare Committee was completed.

It is proposed that the Three Hundredth Birthday of Shakespeare shall be commemorated under the highest sanction, with the aid of all classes of the Poet's countrymen and admirers, on the 23rd of April, 1864, by laying the first stone of a Monument in a conspicuous part of London.

The National Shakespeare Committee have undertaken to invite the Patronage of Her Majesty, the Presidency of His Royal Highness the Prince of Wales, the co-operation of Corporate Bodies, Special Committees, and Eminent Men of all ranks and professions.

Communications should be addressed to  
W. HEPPWORTH DIXON, Esq., General Secretaries,  
J. O. HALLIWELL, Esq., 4, St. Martin's-place.  
Sir CHAS. NICHOLSON, Bart., Colonial Secretaries,  
Sir R. MACDONNELL, G.B.  
J. STIRLING COYNE, Esq., Dramatic Secretaries,  
G. LINNEUS BANKS, Esq., 28, King-street, Covent-garden.

## ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

SHOW OF CATTLE, HORSES, SHEEP, PIGS, and AGRICULTURAL IMPLEMENTS, at WORCESTER.

Monday, July 20  
Cattle and Implement-Yards open from 8 A.M., at which hour the Judges will commence inspecting the Cattle, Sheep, and making their awards: admission, 10s.

\*Tuesday, " 21  
The GENERAL SHOW of Cattle, Horses, Sheep, Pigs, and Implements, open from 6 A.M. till 6 P.M.: admission, 2s. 6d.

\*Wednesday, " 22  
Public working of Steam-Cultivators on land in the neighbourhood of the Show-Yard.

Thursday, July 23  
The GENERAL SHOW of Cattle, Horses, Sheep, Pigs, and Implements, open from 6 A.M. till 6 P.M.: admission, 1s.

By the Regulations of the Society, all persons admitted into the Show-yard, or other places in the temporary occupation of the Society during the Meeting, shall be subject to the Rules, Orders, and Regulations of the Council.

By order of the Council,  
14, Hanover-square, London, W. H. HALL DARE, Sec.

## THE ROYAL HOSPITAL FOR INCURABLES, Putney, S.W.—Instituted 1854.

Treasurer—HENRY HUTH, Esq.  
Bankers—Messrs. GILBY, MILLS & CO.

81 In-door Patients have a Home for life.  
80 Out-Patients have an Annuity for life.  
154 Persons incurably afflicted are at present seeking the benefits of this Charity.

SUBSCRIPTIONS are most earnestly SOLICITED, that the Board may admit as many as possible at the next Election.  
The Public are respectfully invited to visit the Hospital. It is open for inspection daily, from 2 till 5.

FREDERIC ANDREW, Secretary.  
Office, 10, Poultry, E.C.

## INFANT ORPHAN ASYLUM, WANSTEAD.

NOTICE OF REMOVAL.  
In consequence of the immediate Extension of the London, Chatham and Dover Railway, the Infants' Asylum, which has been compelled to REMOVE their OFFICES to 100, FLEET-STREET, where, from this date, all communications are to be addressed.—By Order of the Committee,

May 28th, 1863. HENRY W. GREEN, Secretary.

## ARUNDEL SOCIETY.—A New Class of

Members, called "ASSOCIATES," unlimited in number, has been created. They pay no Subscriptions, but give on Admission a Donation of not less than a Guinea to the "Copying Fund." They have the right of purchasing Superannuated and Occasional Publications, at Reduced Prices, with all other privileges of Membership, except the receipt of the Annual Publications. Vacancies among the Subscribers are filled up by seniority from the Associates.

24, Old Bond-street, W.

## ARUNDEL SOCIETY.—Copies of the New

RULES, passed at the Annual General Meeting, June 2, 1863, and List of Publications now on sale, may be had by application to the ASSISTANT-SECRETARY, 24, Old Bond-street, London, W.

## ARUNDEL SOCIETY.—Members and the

Public are invited to inspect Two Important WATER-COLOUR DRAWINGS, by Signor MARIANNE, lately received, taken from the Palace of Versailles by the Duke of the Vaucluse, representing "Parnassus," and the "Delivery of St. Peter from Prison."

24, Old Bond-street, W.

## ARCHÆOLOGICAL INSTITUTE OF GREAT

BRITAIN AND IRELAND.  
The ANNUAL MEETING will be held at ROCHESTER, JULY 23 to AUGUST 4, inclusive, under the Presidency of the Marquess CAMDEN, K.G. Subscriptions and Resolutions may now be obtained at the Office of the Institute, 25, Suffolk-street, Pall Mall. A MUSEUM of Antiquities, more especially relating to Kent, will be formed.

By order of the Central Committee,  
THOMAS PURNELL.

## ANTHROPOLOGICAL SOCIETY.—DR.

WAITZ'S "Anthropologie der Naturvölker" will be ready for delivery to the Fellows in a few weeks. All Gentlemen joining as the present time will receive the whole of the Publications for the year. There are a few Vacancies on the list of Foundation Members.—A Prospectus and further particulars will be forwarded on application to

C. CARTER BLAKE, F.G.S. Hon.  
J. FREDERICK COLLINGWOOD, F.G.S. Secs.

4, St. Martin's-place, W.C.

**TO BOTANISTS.**—A Lady, residing in the Isle of Wight, is desirous of making a temporary ENGAGEMENT with a Practical Teacher of Botany. If a Lady, she could be resident, if desired.—Address A. Y., Cooks & Son, New Burlington-street, W.

**AN ACCOMPLISHED GERMAN LADY,** returning to her Home after several years' Residence in this Country, invites Parents desirous of having the Education of their Daughters finished abroad, to entrust them to her care. The most careful and conscientious Superintendence of their Studies, and a happy home guaranteed. Highest References given and required.—B. C. Morley's Library, Park-terrace, Regent's Park, London, N.W.; or Miss Buttner, Koenigsberg, Sachheim rechte Strasse, No. 80.

## QUEEN'S COLLEGE, CORK.

SESSION 1863-64.

### MATRICULATION AND SCHOLARSHIP EXAMINATIONS.

On TUESDAY, the 20th of October next, will be held in the College, an Examination for Matriculation; and for Scholarships, on THURSDAY, the 22nd.

Ten Senior Scholarships of the value of 40l. each; and Forty-five Junior Scholarships, varying in value from 15l. to 24l. each; and to Sixteen of which first year's Students are eligible.

For Prospectuses and further information apply to the Registrar of the College.

Signed by order of the President,  
ROBERT J. KENNY, Registrar.

## PUBLIC SCHOOLS' CLUB.

Candidates for admission to this Club must have been at one of the following Public Schools:—

CHARTER HOUSE, RUDBY,  
HARROW, WINCHESTER,  
PROSPECTUSES, &c. may be had on application to the Secretary, No. 17, St. James's-place, St. James's, S.W.

## SOUTH COAST.—A married Clergyman, of

Trinity College, Cambridge, (First Classman in the Classical Tripos), receives into his Family a FEW BOYS, whom he prepares for the Public Schools. One of his Pupils obtained a Winchester Scholarship at the last election.—Address C. H. M., 25, Henrietta-street, Covent-garden, London.

## OPENING OF THE ALEXANDRA PARK,

MUSWELL-HILL.

ALEXANDRA PARK COMPANY (Limited).

The ALEXANDRA PARK and GROUNDS, comprising 430 acres, situate about one mile from Hornsey, and adjoining the Wood-green Station of the Great Northern Railway, will be OPENED to the Public on THURSDAY NEXT, the 23rd inst., on which occasion, and on Friday, the 24th, there will be a Grand Horticultural Fête, when Prizes for Fruit and Flowers, to the amount of 700l., will be awarded.

Tickets of Admission to the Flower Show, on Thursday, the 23rd, will be Half-a-Crown; and on Friday, the 24th, One Shilling. All information in reference to the Flower Show may be obtained of Mr. Alexander Mackenzie, Tottenham Wood House, Muswell-hill, Hornsey. Mr. Buchanan, Archery Manufacturer, 215, Piccadilly, will give the necessary information in reference to the Archery Fête; and all further information and particulars may be obtained on application at the Company's Offices, 13, Tottenham-yard, London, E.C.

Accommodation for horses and carriages will be provided at Tottenham Wood House.

By order, F. K. PARKINSON, Secretary.

## OPENING OF THE ALEXANDRA PARK,

MUSWELL-HILL.

GRAND HORTICULTURAL AND ARCHERY FÊTES.

Alexandra Park Company (Limited).

RAILWAY ARRANGEMENTS.—In addition to fourteen Ordinary Trains from King's Cross to the Alexandra Park (Wood-green Station), and twelve from the Park to King's Cross, the Great Northern Railway Company will run, at the Alexandra Park, on Thursday and Friday next, the 23rd and 24th July, in accordance with the requirements of the traffic.

By order, F. K. PARKINSON, Secretary.

## ALEXANDRA PARK COMPANY (Limited).

OPENING OF THE PARK.

GRAND HORTICULTURAL AND ARCHERY FÊTES,

Thursday and Friday next, the 23rd and 24th July.

The 1st LIFE GUARDS, | THE GREENADIER GUARDS,  
The 2nd LIFE GUARDS, | THE COLDESTREAM GUARDS,  
WILL PERFORM.

## GRAND ARCHERY MEETING (Alexandra

WOOD HOUSE, on the 23rd and 24th of July, at the Alexandra Park, Muswell-hill, Limited) on the 23rd and 24th July, at the Alexandra Park, Muswell-hill, Limited. Prizes amounting to 2000l. will be offered.—For further particulars, apply to Mr. BUCHANAN, Superintendent of the Archery Fête, 215, Piccadilly, W.

## HORTICULTURAL FÊTE.

ALEXANDRA PARK COMPANY (Limited).

The FLOWER SHOW will be held in an INCLOSURE on the Lawn of Tottenham Wood House.

There will also be an ample supply of Refreshments, for which Mr. Hart, of Radley's Hotel, is the Purveyor.

## THE BEAUTIFUL GROUNDS OF THE

GROVE ESTATE, communicating with the Alexandra Park, will also be OPENED on Thursday and Friday next, the 23rd and 24th July. The Grove Entrance to the Park is on the 23rd and 24th July. The Grove Entrance to the Park is in close proximity. They are about half-an-hour's drive from the Regent's Park; and the time of transit from the Great Northern Railway Station at King's Cross to the Wood-green Station is about fifteen minutes. (Alexandra Park Company, Limited.)

## REFRESHMENTS.—Mr. HART, of Radley's

Hotel, Bridge-street, will provide REFRESHMENTS of all kinds, in various Parts of the Park, on Thursday and Friday next, the 23rd and 24th July. (Alexandra Park Company, Limited.)

## "NOTES AND QUERIES" BOOK

EXCHANGE.—The EDITOR of "N. and Q." being desirous of making the intercommunication between his Readers as complete as possible, announces his willingness to promote the plan for a BOOK EXCHANGE proposed by the Rev. F. TUCKER, and advocated by Mr. Pencock and other Correspondents.

If the plan succeed, it is proposed to print a MONTHLY SUPPLEMENT to "N. and Q." in which Lists of Books for Exchange, with their prices (including the cost of postage, 4d. per pound), will be inserted at such a moderate charge as will serve to defray the expense. Gentlemen will add their Names to their Lists (not for publication, and Gentlemen desiring any Books in such Lists will apply to the Office of "N. and Q." and inclose postage-stamps for the amount. These shall be remitted to the owner of the books with the address of the would-be possessor, to whom the owner will, of course, forward the book by post, the expense of commission being divided between buyer and seller at the time of the transfer.

For the first experimental List, to be published on the 25th instant, there will be no charge for advertising. Lists intended for insertion in it must be sent in not later than Saturday the 18th. Communications in the first instance to be addressed to the Editor, No. 186, Fleet-street, E.C.

## CAPTAIN GRANT.—Carte-de-Visite Portrait

of this eminent African Traveller sent on receipt of Eighteen Postage Stamps.—SMITH, BECK & BECK, 31, Cornhill, E.C.

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ans, de bonnes recommandations, désire obtenir une place de PREMIÈRE BONNE, pour enseigner le Français dans une bonne famille. Pas d'objection à voyager.—Adresse, A. L. D., 6, Park-row, Knightsbridge, S.W.

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to do occasional Work. No one need apply who cannot refer to some published Works or Articles which they have translated.—Address T., care of Mr. G. F. Nelson, 104, Fleet-street, E.C.

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\* \* \* The Advertiser can introduce Business.

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begs to inform PROPRIETORS and PROJECTORS of NEWSPAPERS, and PERIODICALS, and PUBLISHERS, that he can introduce, without delay or expense, Editors, Sub-Editors, talented Writers on Political, Social, Literary, Scientific and Art subjects, Dramatic and Musical Critics, Reviewers, Translators, Literary Hackers, Reporters and Readers. For Gentlemen requiring literary assistance may be suited promptly and with secrecy.—18, Tavistock-street, Bedford-square.



**BRITISH ASSOCIATION.**—Meeting in August, at Newcastle-upon-Tyne.—A GENTLEMAN leaving the Town will LET his HOUSE for the Meeting, at very reasonable terms. Well furnished; pleasantly situated; ten minutes' walk off Meeting; Drawing-Room, Dining-Room, three Bed-Rooms, Dressing-Room, &c.—Apply to W. C. SHUM & CO., Solicitors, 3, King's-road, Bedford-row, London, W.C.

**SOUTH-PLACE CHAPEL, FINSBURY.**—The Pulpit of this Chapel being now vacant, Gentlemen who may be desirous of promoting the development of Free Thought by conducting the Sunday Morning Services are invited to address the Secretary at the Chapel.

**ADOLPHUS WING, 48, Piccadilly.** Photographer and Miniature Painter.—VIGNETTES, CARTES DE VISITE, and every description of Portrait of the highest class. Paintings, Engravings, &c., copied with care.—Invalids and families attended specially.—Entrance, 9, Albany-court-yard.

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**TURKISH BATHS, VICTORIA-STREET.**—This magnificent Establishment, accommodating 800 daily, is now open (Sundays excepted). Public and Private Baths for Ladies and Gentlemen. Prices from 1s. upwards. Turkish Baths for Horses.—Oriental Bath Company (Limited), VICTORIA-STREET, near the Station, Westminster.

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**TOURISTS** this Season will find the most delightful Trip to be from London to Brighton, Newhaven, Guernsey, Jersey, St. Malo, and Plymouth. Monthly Return Tickets at Low Fares.—Apply at 4, Arthur-street East, E.C.

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**THE ATHENÆUM FOR GERMANY AND EASTERN EUROPE.**—Mr. LUDWIG DENICKE, of Leipzig, begs to announce that he has made arrangements for a weekly supply of THE ATHENÆUM JOURNAL. The subscription will be sent for three months; 3 shillings for six months; and 6 for twelve. Issued at Leipzig on Thursday. Orders to be sent direct to LUDWIG DENICKE, Leipzig, Germany.

**THE GOVERNESSES' INSTITUTION, 34, SOHO-SQUARE.**—MRS. WAGHORN, who has resided many years in Germany, and has received the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of ENGLISH and FOREIGN GOVERNESSES, TEACHERS, COMPANIONS, and FRENCH LESSONS. School Property transferred, and Pupils introduced to England, France and Germany. No charge to Principals.

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From the Special Class for the study of Engineering, one-fourth of the appointments during the last two years to the Engineering Department of Public Works in India have been made: none of the Candidates from this School having failed. The College is beautifully situated near the city, and has extensive buildings and grounds. Each Pupil has a separate sleeping apartment. Apply to the Rev. ARTHUR RIGG, College, Chester.

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LONDON, SATURDAY, JULY 18, 1863.

## LITERATURE

*Bill of the Play, Sir!* (Street Publisher.)

SOME two or three years since the depressed fortunes of our theatres experienced a sudden reaction. It is true that, in the seasons immediately preceding this period, an attractive work now and then roused the town from its apathy; but such an event was too rare to secure the prosperity of the drama proper,—Burlesque, indeed, seeming the only form of entertainment which could be counted on for profitable results. Had rank been determined by success, the tiny house called "The Strand" might then have been regarded as the head-quarters of theatrical London. Its walls were nightly packed with a delighted public; while audiences respectably numerous, but not sufficiently so to defray the great expense of attracting them, witnessed Mr. Charles Kean's scenic and archeological revivals of Shakespeare at the Princess's, and smaller gatherings lent a zealous but ineffectual support to legitimacy at the Lyceum, then under the control of Mr. Dillon. Drury Lane avowedly relied for success upon the pantomime yearly furnished by Mr. E. L. Blanchard, and the abatement of its attraction was the invariable signal for closing the theatre. Mr. Webster—who, like his successor Mr. Buckstone, had been faithful to some sort of legitimacy at the Haymarket—provided, at the New Adelphi, fare as intellectual as his patrons would tolerate. In proof of this we may instance the dramas of 'Janet Pridge' and 'The Dead Heart.' To the manager's credit it may be added, that he had even produced the works of Shakespeare and Molière on a stage before devoted to melo-drama. Mr. Robson's excellent acting in pieces of which 'The Porter's Knot' is the type, had also gained due appreciation. But it is scarcely doubtful that at the theatres generally, the pantomimes and burlesques of Christmas and Easter brought with them a financial success for which managers would have looked in vain to works of higher pretensions.

The production of 'The Colleen Bawn,' however, opened a new era in theatrical history. Here was a drama with a new stimulant, and one so powerful that the star of Burlesque itself paled before it. That 'The Colleen Bawn' was well written, and to some extent a drama of character as well as of incident, is not to be denied; but it is equally true that to the water-cave scene, including the renowned "header," its marvellous success must chiefly be ascribed. This work, the first formally distinguished by the epithet "sensation," was followed by another of the same class from the pen of Mr. Falconer. 'Peep o' Day,' without possessing the literary merit of its model, was equal to it in spectacular effect and in the contrivance of one of those elaborate situations, during which an audience is held breathless by a struggle for physical life. Mr. Falconer's drama proved a rival in attraction to that of Mr. Boucicault, and, aided by the crowds that flocked to the International Exhibition of 1862, achieved the longest run upon record.

Almost contemporaneously with the success of sensation plays an improvement took place in the prospects of the higher drama. Mr. Fechter, who passed at a bound from refined melo-drama to Shakespeare, appeared in *Hamlet*, and repeated the character for nearly one hundred nights. As a pendant to this success in tragedy, and co-incident with the advanced run of the two sensation pieces, as *Hamlet* had been with their commencement, came the *Lord Dundreary* of Mr. Sothorn. This extraordinary

performance continued to delight the town, if we except an interval of a few weeks, for about a year and a quarter. Into the grounds of its attraction and into those of Mr. Fechter's *Hamlet*, we may inquire hereafter. It is enough at present to state the results of both performances in connexion with the hopes to which they gave rise. As the best expression of the latter, we may notice the fact that two commercial companies have been formed for the erection of as many theatres, one of which has its proposed site in the Haymarket, the other in Holborn, while rumours are afloat that a third company, with a similar object, is in process of establishment. Between the period, however, which gave the impulse to these undertakings and the present time, signs have occurred which can hardly be construed favourably for new speculations. The tide of theatrical success has now evidently declined from high-water mark, and it will be well if its ebb do not prove as sudden and extreme as its rise. Although the play-going public of London is constantly recruited with provincial visitors, the revival of 'Peep o' Day' at Drury Lane was so thorough a failure, that the theatre was closed within two or three weeks of the event. The admirable acting of Miss Herbert in 'Lady Audley's Secret' maintained that unpleasant drama in the bills of the St. James's for an unusual period; the fortunes of the same theatre having been previously assisted by Mr. Leicester Buckingham's skilful adaptation entitled 'The Merry Widow.' After more than a hundred and fifty nights, the drama with which Mr. Fechter inaugurated his season at the Lyceum still keeps its place. On the other hand, the compact version of 'Aurora Floyd' at the Princess's had a respectable but not extraordinary run; while another rendering of the same novel disappeared from the boards of the Adelphi with ominous rapidity. It is no secret that at some other theatres good pieces and efficient acting have been presented to audiences scarcely more numerous than the performers engaged; and that the once potent charm of Burlesque has been in vain employed to win back the retreating public. Viewed on its tragic side, the prospects of legitimacy never seemed darker than at present. The management of Sadler's Wells has been resigned by Mr. Phelps, after a long and at first successful attempt to uphold the national drama; and the theatre has since been re-opened for widely different objects. The Lambeth theatre, opened by Mr. Boucicault, is closed. On the whole, it would scarcely seem that there is any need for new theatres. How to fill those which we have already, is a problem which will sufficiently tax managerial enterprise.

The attraction of Burlesque is, as we have said, clearly on the wane; and it may well be doubted whether Sensation Dramas have not seen their best days. We have no intention to disparage either form of entertainment. It is impossible to deny that a story told forcibly to the eye possesses a natural source of interest, or that the humours and railery of travesty may conduce to harmless and, in some cases, healthy enjoyment. Even a mind otherwise poetical must be wanting in that practical sympathy which is one element of imagination, if it can view with indifference the peril of Mr. Falconer's heroine in 'Peep o' Day,' or fail to rejoice in the gymnastic feat by which she is rescued. The mood, too, must be ungenial which can find no pleasure in the extravaganzas of Mr. Planché, whose wit and refinement raised graceful frolic into an intellectual art, or in the burlesques of his not unworthy successor, Mr. Brough. Notwithstanding this, it can hardly be desirable that Burlesque and Sensation

should be the leading features of our stage; and it is most likely that a constant demand for either class of writing would soon prove exhaustive to its producers. The Sensation Drama, formed of rapid incidents culminating in a thrilling crisis, leaves little room for dialogue, and generally reduces the characters to mere skeletons. In such works we are interested in the *dramatis personæ*, who are comparatively ciphers, on account of the events which happen to them—a process just opposite to that of legitimacy, in which events, however striking in themselves, take their highest value from the characters engaged. In the absence of marked character, there is no *individual* to whom we can attach ourselves; hence, Sensation Dramas can never excite either that admiration, grief or terror, which we feel when men and women stand out from the canvas, and when the incidents of the scene move us on account of the persons. The men and women of Sensation interest us chiefly as beings to whom an event occurs; those of the higher drama as beings in whom qualities are unfolded. A sensation story, then, which can hardly be said to engage the intellect or the finer emotions, must interest the senses; but the motives of such interest are few, and danger to physical life is so much the strongest of them, that when once employed any other would seem tame. Thus, almost of necessity, a sensation drama must hinge on an attempted murder and a hair-breadth escape. The inference is, that, whatever variety of treatment be displayed, the sameness of theme must, at last, prove wearisome to the spectator—a result, of course, fatal to attraction.

Burlesque, like Sensation, is liable to be soon used up. Excellent as a relief, it cannot subsist long as a leading entertainment. The very popularity which it enjoyed some years since has gone far to dry up, for the time, the springs by which it was fed. The enjoyment of Parody depends, after all, upon a certain reverence for the originals that are parodied. So long, for instance, as we appreciate the poetry and romance of mythology and fairy story, we can relish the odd union of likeness and contrast which burlesques drawn from these sources present. So long as we have an interest in Othello and his jealousy, in Romeo and his love, we may find pleasure in the comical inversion of these serious themes, in the same way that we are amused by political caricatures of statesmen whom we respect. But when an unbridled rage for the ridiculous causes us to discredit all the romance and earnestness of life, there is at once an end to the very condition of mind upon which Burlesque must rely. If we believe that jealousy and love themselves are mere sentimentalities, we can feel no more pleasure in a comic rendering of Othello or Romeo than we could in Mr. Punch's sketches of Lords Palmerston and Derby if we ceased to trust in their integrity and ability. Indifference to the originals would be followed by indifference to their caricatures.

Unhappily, the decline of Burlesque and Sensation by no means implies reviving taste for a higher class of performances. The Poetic Drama—Tragedy especially—is, so far as relates to the stage, all but extinct. It would hardly be rash to say, that since the production of 'Virginius,' forty years since, no original tragedy has proved remunerative to the manager who first produced it. We are even disposed to think that 'Virginius' itself might be included in this statement, although that noble work became a stock-piece, and its revival, both in London and the provinces, occasionally served the purposes of a "star." The 'Ion' of the late

Mr. Justice Talfourd, though greatly admired, had but a moderate run; and in this respect may probably be classed with Mr. Westland Marston's 'Patrician's Daughter' and Mr. Lovell's 'Provost of Bruges,'—tragedies which, though they have since been attractive, were unprofitable to the theatres that introduced them. Obviously this state of affairs is not calculated to make managers zealous in the cause of tragic poets. It is a poor consolation to the theatrical husbandman, that nurslings which he rears at great expense, though barren in his own soil, may gradually mature into reputation and bear fruit when transplanted.

The first and easiest method of accounting for the treasury failures of contemporary tragedy is to ascribe them to the incompetence of authors. Setting aside our greatest dramatists, it may be allowed that better tragedies than those of our own time have been written; but we could refer to many others which, though undeniably worse, attained to popularity. A course of reading, furnished by the 'Tancred and Sigismunda' of Thomson, the 'Phœdra and Hippolytus' of Edmund Smith, 'The Siege of Damascus,' by Hughes, or the 'Anna Bullen' of Banks, might prove a wholesome corrective to those who are always ready to impute the decline of the drama to the shortcomings of living writers. Formal without dignity, stilted without passion, elaborate yet unsubstantial, unutterably tedious in development yet weak in climax, the tragedies which we have named can only be compared as foils with Mr. Leigh Hunt's 'Legend of Florence'—virtually a tragedy, Mr. Browning's 'Blot on the Scutcheon,' or Mr. Troughton's 'Nina Sforza.' These three dramas, though they have their places in literature, have, within a few years of their production, died out of the memory of playgoers; while the works with which we have contrasted them were highly successful in their day, and engaged the talents of the best actors. The truth is, that when the current of taste sets decidedly in a given direction, mediocrity will not repel, and, when the reverse is the case, merit will not attract. If we grant that modern poets have not sufficiently complied with the present demand for rapid action, it is fair to add, that they have received no encouragement to perfect themselves in the mechanics of their art. That the decline of tragic appreciation proceeds from causes quite independent of the demerits of existing writers, is shown by the fact that in our times no attempt to maintain the Poetic Drama has prospered, even when the revival of standard works has been chiefly relied on. Mr. Macready's management of Drury Lane combined such excellence of acting with such poetical suggestiveness of scenery and grouping, that the result then gained is little likely to be surpassed. Probably Shakspeare himself had never before been so felicitously rendered. Yet the issue of this experiment was a legacy of poetical memories to a select public and heavy loss to the manager. Mr. Charles Kean, although he sometimes drove the principle of illustration into excess and converted his theatre too much into a compound of diorama and museum, followed in the track of his predecessor, worthily upon the whole, but with no better reward.

The unprecedented run of 'Hamlet' when performed by Mr. Fechter, might, at first sight, seem to prove that Shakspearian tragedy would recover its popularity if adequately represented. To the success of Mr. Fechter in this part many causes, however, contributed besides his merit as an actor. The appearance of a performer from the French stage in one of the most renowned characters of our own was in itself an event to rouse curiosity. This feeling

was greatly increased both by the novelty of the stage arrangements and by that of Mr. Fechter's style. There was an endeavour throughout to discard all that was conventional or high-flown, and to accommodate the character to the tone of modern society. The executive skill of the actor, and the fact that a great portion of Hamlet's character falls naturally into colloquialism, rendered the attempt successful. We must also credit Mr. Fechter with a genuine pathos, which, if it did not raise his performance into imagination, certainly made it an elevated specimen of the real school of acting. The very fact that the scenes of passion were toned down to the restrained feeling which a modern gentleman might display under excitement, was a new charm in the eyes of many. Hamlet, so presented, was in spirit and manner a being very like to the average humanity of to-day, and it was thence inferred that the performance was true to nature. But to what kind of nature? it may be asked. To one transient phase of man, or to that deep and abiding reality which underlies all the successive aspects of mere taste and manners? Let it be understood that it is only in regard to passion that we raise this question. In other respects the merits of Mr. Fechter's rendering were unequivocal. It is significant, however, that in Othello, where passion is the main source of interest, he failed to carry the sympathy of his audience. No colloquial ease, no surface reality, could avail him here. He either could not or would not abandon himself to the impulse of the situation; and the most *blat* critic felt instinctively that either Shakspeare had erred as to the conception of passion, or Mr. Fechter as to the means of expressing it.

Recurring to the Hamlet of this gentleman, we may, perhaps, detect the main obstacle which the Ideal Drama has now to encounter. Hamlet attracted in Mr. Fechter's hands because it was supposed to conform to nature—"nature" meaning, in this case, the tone of modern life. No theory, however, can be more fatal to dramatic poetry than that which makes its acceptance depend upon truth to the habits and modes of feeling of extreme civilization. The social effects of such civilization are a restraint on the utterance of feeling and a distaste for enthusiasm, than which nothing can more conflict with an art which requires passion for its element and imagination for its form. The curb which, in a polished era, men set upon their language, naturally affects the emotions which language represents: impulses which are never strongly uttered cease, in time, to be strongly felt. In the decline of emotion, in the decaying sense of inward realities, the public mind instinctively seeks from Art another kind of reality—that of visible life. We may see, at present, in all branches of intellectual effort, how eagerly this demand is made and complied with: in pictures, which subordinate the expression of the human countenance to the marvellous reproduction of a dress, the fac-simile of a wall, or the microscopic detail of a leaf,—in novels, some of which, happy as transcripts of society, studiously avoid the passions, while others atone for the morbid interest of crime, the motives and moral effects of which are slurred over, by a photographic narrative of the crime itself,—in a school of oratory in the senate, not wanting in shrewdness, satire and humour, but which would treat as mere raving the impassioned eloquence of a Chatham or a Burke. No doubt, in all this we may trace a natural reaction from the artificial and stagey manner of the eighteenth century; but to repress imagination and enthusiasm on system is almost as bad as to counterfeit them. The insincerity which was always parading its ideals

may have been a great evil, but scarcely greater than the scepticism which admits of no ideal at all.

Let us now examine a little more minutely the effect of this scepticism upon Dramatic Poetry. When emotion is regarded as inflated and untrue, unless conveyed in the language of the drawing-room, the club, or the street, the very conditions of his art are denied to the poetic writer. The realities with which he deals are not the habits and modes of speech which the actual world presents, but the deep and universal truths of our nature. In portraying these, he has not only to speak *through* his characters, but *for* them. He treats them as if they were on his own level, both as to the power of feeling and to that of expression. He represents not only the individual in the tragic situation, but, through his lips, all the suggestions of the situation itself. He invests his characters not merely with the feeling of their condition, but with the full perception of it as it would appear to others. In other words, he supplements the feelings proper to those who are engaged in the action with his own insight as a spectator of it; and, by thus blending passion with contemplation, produces a result which would have been incoherent if derived only from the former source—tame if furnished solely by the latter. Yet this process, so necessary if the essential truths of the soul are to be expressed, is of course false if judged by the test of actual life. The true nature of the demand on poetry for literal truth may be better understood if we apply the same exaction to the sister art of Sculpture. Who could applaud the taste that would put an Apollo into a coat or a Venus into crinoline? Now, what dress would be to Sculpture, the manners of daily life are to Poetry. It may sometimes exist in spite of them—never on account of them. If it be sometimes desirable to show that there is an ideal soul even in the world of to-day, this end is to be worked out by painting the broad and symbolic features of the age, not by dwelling on its trivial peculiarities. Again, not only is the language of society too poor and artificial for the display of the passions, but their frequent effect in real life is to destroy, or at least to impede, the power of expression. Men in general, when they experience strong emotions, are no more able to paint them distinctly than a sailor on the point of shipwreck to give, at the time, a clear and graphic account of his sensations. A slavish adherence to fact, then, besides limiting passion by the restraints of conventional language, would often deny to it even intelligible utterance. Who can believe, for instance, that an actual Lear could have shaped his agony into the sublime phrases of the well-known curse?—or that Macbeth could have described the terrific vision of the dagger with the minute and ordered detail employed by Shakspeare? It was enough for the poet that his language, in each case, was true to the particular emotion, true to all that was *involved* in the mental state of the speaker, though in real life it might have exceeded his power of thought or even of physical expression. To realize this inner truth, to lift the spectator from the realities of accident to those of essence, is the very office of imagination; nor can it possibly flourish when the process is reversed, and truth to external fact is made the criterion of character and passion.

We have little hope, then, that the purely imaginative drama will see an early revival; still, such an event might be prepared for, if our few ideal writers would consent to meet the age on its own terms and infuse into the reality which it exacts a nobleness of spirit and aim which may coexist with the homeliest forms.



In 'The Lady of Lyons' Sir E. B. Lytton won the public to accept a fair amount of romance by relieving it with shrewd and caustic humour. Even cynical minds ventured to enjoy sentiment when the poet showed himself also a man of the world, and thus gave them a sort of pledge that there was nothing ridiculous in the indulgence. The success of Mr. Dickens in animating with poetic intensity creations that outwardly bear the stamp of the age, or even of the year, suggests also what competent hands might effect for the drama by the same method. If pursued, we might obtain new plays which, although conforming in manners and language to modern habits, and therefore so far prosaic, would be imaginative in their tone and purpose. Such a result would be no slight gain in itself; the drama would once more be a branch of literature, and a taste for its highest examples might gradually be redeveloped. We recommend, then, to our more aspiring dramatists, if any such remain, a greater plasticity than they have yet shown. The decline of any art can never, with fairness, be altogether charged upon the public. However unfavourable poets may find the *sang froid* of our times, it is, after all, but a superficial aspect of human nature, which leaves its essence much the same as ever. When events—say an Indian Revolt or a Cotton Crisis—call for brave and sympathising hearts, we find a prompt answer from the "curled darlings" of fashion, whose apathy offers such provoking resistance to ideal excitements. The stratum of romance may now lie under a rather prosaic crust, but the genius that cannot, or will not, pierce this crust, is wanting either in power or in resource.

To the muse of Comedy the stars are at present kinder than to her graver sister. The enjoyment of human foibles and eccentricities, or of delicate and kindly sentiment, may long survive all relish for the display of passion and imagination. It is to Comedy, perhaps, that we must now chiefly turn for what Sensation denies us—pictures of men and women. The unique career of 'Lord Dundreary' and the acceptance just gained by Lady Gifford's *coup d'essai*, 'Finesse,' show that a large audience can still be interested without the thrill of a crisis of horror. The success of the latter work is, doubtless, in some measure, due to the social position of the writer, and it cannot be denied that some of her characters run into extravagances that would be remarkable even in farce. Still, the part of the hero has so much individuality, the language given to him is so natural and earnest, and one other character—the domestic with a mania against foreigners—shows so much easy humour, that the piece, admirably acted throughout, deserved its reception. The *Lord Dundreary* of Mr. Sothern, though capably filled in, was, in point of outline, more of a caricature than a likeness; yet if it presented no very faithful type of the class portrayed, some salient features of that class were hit off with marvellous truth. The "swell" of our own times, a distinct being, by the way, from the "fop" and the "dandy" of the past, is clearly marked by an ineffable self-complacency that can afford to be perfectly good-humoured. In former days, the man of fashion plumed himself upon his wit, his gallantry, or his address. It remained for our age to produce the species in which a sense of position enables its possessor to look down upon intellect, energy and purpose—in fact, upon all the qualities by which men in general have to earn a reputation. This speciality was happily embodied by Mr. Sothern; and could we hope that his satire upon inane egotism had been fully understood and applied, it would have fulfilled one of the true ends of dramatic teaching. The languid good humour,

the indifference and shallow self-satisfaction of modern fashion, are highly suggestive to the painter of manners. In exposing these traits to just ridicule, Comedy might not only find new scope for humour, but might aid in restoring a healthy tone of feeling and judgment; a tone to which even the tragic writer might appeal without fear that passion would be regarded as "sham," or poetry as inflation.

From the facts now recorded, the reader may form a tolerable estimate of dramatic prospects. He will not find much warrant for glowing anticipations, either of intellectual or financial success. The reflection that "when things are at the worst they begin to mend" is, perhaps, the most hopeful the case will admit of. One fact, however, may be thought encouraging—we mean the share recently taken by men of station and influence in theatrical projects. While we cannot think that there is any present need for new theatres, the elevation and prosperity of those which exist might be greatly promoted by the best representatives of the class named. In England it is certain, whether the fact be to our credit or otherwise, that rank and fashion have much to do with forming the popular taste. The bias of the "upper ten thousand" is eventually as decisive with the masses in matters of Art as in those of dress. It is true that rank without enlightened taste could accomplish nothing in the way of intellectual reform, but we have those amongst us in whom both forces are combined, and from their efforts much might be expected. Men who united culture with social distinction were the first supporters of our drama; and, fallen though it be from its early glory, the same class, in our time, might possibly bring about its restoration.

*Memoirs of the Abbé Lacordaire.* By the Count de Montalembert, One of the Forty of the French Academy. Authorized Translation. (Bentley.)

THE Count de Montalembert is a man of mark. By birth allied to old French nobility, and also to English yeomanry—by nature endowed with enthusiasm, which may imply credulity and prejudice, but also disgust at and rejection of all that is mean, or temporizing, or prudent,—he stands and sustains himself among French literary men as a devout Catholic and a devoted politician, in a peculiar position. With all his power, with all his sincerity, with all his submission (this a consequence of subscription to an infallible dogma), is mixed up an amount of vanity calling itself humility; of poetical feeling expressed in glowing commonplaces, such as place his eulogy—for this is no memoir—on Father Lacordaire among partisan books, within the circle of which adulation and suppression meet. We have no doubt that M. de Montalembert has done his utmost to be just as well as generous; but if he has seen his subject clearly in all its points of view, he has failed to present it. He does not prove Father Lacordaire's oratorical powers; he does not display the disinterested virtues of which he talks so loudly. There is no systematic narration of the few and uneventful incidents of the Dominican preacher's life; and one or two of its passages are evaded rather than dwelt on.

This book, then, though its pretensions have a certain sound and emphasis, is virtually a fragment. We are told in it, however, that the famous orator was "the son of a village doctor, brought up by a pious mother," who became a sceptic during the course of his studies in the law schools,—that he had his eyes "opened to the nothingness of irreligion by a sudden and secret stroke of grace,"—that, on this, he selected the priesthood as his field of duty, and was ordained

in the year 1827, at that time apparently destined to be one among the many who fulfil their duties in an orderly fashion, and are useful, it may be, in proportion as they are obscure. In 1830, he joined the Abbé de Lamennais and his memorialist in establishing the paper *L'Avenir*, destined by its founders to "regenerate Catholic opinion in France":—

"He was then twenty-eight years of age; dressed as a layman (the state of Paris rendering the wearing of the ecclesiastical costume impossible), his tall, slight frame, his fine regular features, his beautifully chiselled forehead, the already royal sit of his head, his dark flashing eye, a certain lofty elegance subdued by a modesty noticeable in his whole person; all this was but the outer garment of a soul which seemed ready to overflow, not only in the tourneys of public speech, but in the confidential outpourings of intimacy. His brilliant eye bespoke at the same time treasures of anger and tenderness: it seemed to be on the look-out not only for enemies to combat and overthrow, but for hearts to conquer and win. His voice, already so firm and vibrating, assumed at times a tone of infinite sweetness. Born for strife and for love, his whole being already bespoke the two-fold empire of soul and talent. He appeared to me bewitching and terrible, the type of enthusiasm in the cause of good, of virtue armed for truth. I saw in him a chosen one, predestined to all that youth most adores and covets—genius and glory. But he, more charmed by the sweet joys of Christian friendship than by the distant echoes of renown, showed me that the greatest struggles but half move us; that they leave us strength enough to live above all the life of the heart; that days begin and end according as a cherished memory awakes or subsides in the soul. It was he who thus spoke to me; adding immediately, 'Alas! we ought to love the infinite alone, and that is why when we do love, that which we love is so infinitely accomplished in our soul.' On the morrow after our first meeting, he took me to hear his mass, which he said in the chapel of a little convent of Visitandines, in the *Quartier Latin*; and we already loved each other, as people are wont to love in the pure and generous outpourings of youth, and under the fire of the enemy. He condescended to enjoy this connexion which he had wished for, and on which he congratulated himself in terms akin to his classical and democratic ideas. Shortly before, he wrote—'My soul, like Iphigenia, awaits my brother at the foot of the altar.' Then talking of his newly made friend to an older one he said: 'I love him as if he were a Plebeian.' \* \* The only singularity about him was his liberalism. By a phenomenon, at that time unheard of, this convert, this seminarist, this confessor of nuns, was just as stubborn a liberal as in the days when he was but a student and barrister."

The triumvirate, formed by De Lamennais, Lacordaire and our noble author (who is thoroughly alive to the distinction of his position as a member of the House of Peers), could not long hang together. That the three men were all of them self-occupied and ambitious (with a due show of obedience to the Infallibility which shuts in heart, hope and opinion, as fearfully as the iron shroud of the romance) is evident. M. de Lamennais, who had small position to lose, and great ideas, however incomplete, which burned in his brain till the tongue dared not be still, by degrees disengaged himself more and more from the authority which permits no mind to wake, no tongue to speak,—and his liberalism ended in those strange semi-panteistic utterances, belonging to the time during which they were bred, and which, for awhile, were rated by imperfect thinkers, by outrageous believers, by moralists anxious to enlarge social outlets and excuses, as so many propoundings of a new Gospel. It is curious to find M. de Montalembert defending the cause of Catholic liberty by representing Lacordaire's secession from the influence of Lamennais as the consequence of his subscription to the Pontifical verdict. But the same in-

consistently consistent tone pervades the entire Memoir; proving, with a quiet but most significant force, how great—he it ever so adroitly covered—is the amount of private judgment, reciprocal distrust, sharp grudging criticism and free will, aping the renunciation of free will, within the fold, over which human Infallibility directly commissioned from on high, presides.

In a style of oriental exaggeration, M. de Montalembert recalls how Lacordaire, after having detached himself from the dangerous counsels of De Lamennais, bent himself to rescue his friend from the same evil influence:—

"But amongst those souls, *honestly mistaken*, and deeply shaken by the empire of that fatal genius, there was one which Lacordaire loved above all, and which, after all the others, persisted in a disinterested attachment, less perhaps to the person of the fallen apostle, than to the great idea which seemed buried in his fall. From the midst of his personal trials and struggles, Lacordaire devoted to this soul the intensest ardour of his zeal, the purest and most violent passion of his heart. It was for this soul, that, unknown to the world, he poured out the richest treasures of his eloquence; ' *Pœdix ad illam que perierat donec inveniat eam*.' Would that I could say all, and quote the numerous letters, which, for the space of nearly three years, pursued this ungrateful task! \* \* I doubt whether his genius and his goodness ever shone more purely and more brightly than in this obscure and stubborn combat for the salvation of a well-loved soul. In the vain hope of escaping the pain and torment of a too cruel conflict I made for Germany, whither I was followed by the appeals of M. de La Mennais. Even whilst considering himself obliged as a priest to sign formularies of submission to the Holy See, the unfortunate man answered my fears and my filial representations by congratulating me on the independence of my position as a layman: he urged me to cling to it at any price. 'That voice,' he wrote, 'which formerly shook the world, would not to-day move a set of little school-boys.' But the same post which brought me these poisoned letters, brought me others much more numerous, in which the true priest, the real friend, pleaded the cause of truth, by pointing out to me the ever-accessible heights of light and peace. He even came in person to seek me out, and exhort me at the shrine of St. Elizabeth. Before as well as after this too short journey, he returned to the charge with unflinching energy and unconquerable perseverance. Sacrificed, misunderstood, repulsed, he nevertheless continued his fruitless warnings and his ever-verified predictions; but with what logic, what keen and touching eloquence, what a charming mixture of severity and humble affection, what salutary turns of unsparing frankness and irresistible sweetness! Providence in its tenderest mercies could have done neither better nor more."

We cannot admire the taste of the above, which is a fair sample of the whole book. The events recorded are, as has been said, very few. How Lacordaire became a preacher, at first with only limited success for his oratory,—how he was adopted (so to say) by Madame Swetchine, a Russian lady, who for many years kept a *salon* of great repute, and who was looked up to by many devout and enthusiastic people as nothing short of a saint,—how it grew a purpose with him to vindicate and promote the establishment of religious confraternities in France, and consequently how he startled the crowds, who filled Notre Dame to hear the sermon, by mounting the pulpit in the white robe of a Dominican friar:—these things make up the matter of an empty and sonorous panegyric. To allow the reader yet one opportunity more of judging how far the above verdict is justified, we transcribe one of M. de Montalembert's most subtle and sounding passages—that in which he endeavours to do the difficult feat of characterizing the Dominican's oratory:—

"Much of Lacordaire's success was undoubtedly

due to improvisation; for he was, what is a very rare thing, a real extempore speaker! He prepared his discourses by short but intense labour, and did not write them. He corrected but slightly—I may say, too slightly—the short-hand copy of each of his conferences, taken beneath the pulpit, handed over to his examination the following day, and published during the week in the form in which they have ever since appeared. There was doubtless in his accent, almost in the same degree as in M. Bermyer's, (that other monarch of extempore speakers,) that piercing and inimitable something which strikes the very deepest chords of the soul, and which, whilst it testifies to the reality and depth of the orator's emotion, carries away and captivates the hearer. I still remember, with an inward shudder, the despairing ring of his voice, when, in the picture drawn by him of the frailty of human love, he uttered the words, 'It is gone, for ever gone!' But I do not hesitate to affirm, setting aside all the partiality of a friend, and relying on a certain practical knowledge of the chief orators of my time, that there has never been among us one whose improvisation so well stands the test of reading, and keeps in that crucible so much fire, life and freshness. Those who have heard him and now read him, easily experience again the same invincible charm as when they heard him. Those who have never heard him will discover in him, despite all his blemishes, an accomplished writer and a wonderful orator. That there were gaps and defects in his talent I shall not attempt to deny. I too frequently pointed them out to him during his lifetime not to have a right to recognize them to-day. He was incomplete, like all men, even the greatest. He did not always escape the emphatic; he did not avoid with sufficient care declamation; and he is responsible for the propagation of these faults among his far too numerous imitators. His dialectics were sometimes weak and hazy; he sometimes troubled and pained his hearers by giving to the objections he purposed to combat a strength which his refutations did not always neutralize. He too seldom attained beauty by simplicity. Although his voice was undoubtedly the most eloquent that has been heard in the pulpit since the time of Bossuet, he wanted precisely that sublime simplicity by which that incomparable genius verges on perfection. Lacordaire had a certain leaning for subtilty, not only in his expression, but also in his thought; and this was another bond between him and that noble woman whose name will stand by his in history, as it does in the heart of all those who have loved them. No one either followed him, in the pulpit, with more tender solicitude than Madame Swetchine. 'I go through,' she said, 'all his perils. I tremble at every rock, I feel every stroke.' And she described as well as defended this original eloquence in the following lines: 'His way of speaking acts upon the human soul in the same way as sanctity; it wounds but it enraptures. Never has any one so far imperilled the cause to be defended, and never has any one drawn more divine rays from it.' His literary as well as his historical acquirements wanted, I will venture to say, both sureness and breadth. He had not, any more than M. de La Mennais, seriously studied history, especially that of the Middle Ages; he had not shared in the great renovation of historical study, which is one of the characteristic features and greatest glories of our century. One would have said that his erudition was confined to the 'De Viris' and 'Cornelius Nepos' on the one hand, and on the other to the purely scholar classics, which he had learnt by heart in his childhood. This *hare-brained Romantic*, as he was believed to be, and termed by many, was, on the contrary, the most stubborn, and, I will add, the most narrowly stubborn, of *classicals*. Mythology and Grecian and Roman history seemed to him an inexhaustible armoury. Never, at least in our times, was greater use and abuse made of Brutus, Socrates, Epaminondas, and Scipio. He had got together a small literary stock, with which he never parted, which he sometimes turned to wonderful account, but which frequently he did not use with sufficient sobriety. His taste, so great and elevated, was not irreproachable: he frequently admired and quoted second-rate authors; and not long ago he entered into a

long dispute, by letter and *visd voce*, to preserve in one of his finest productions two wretched lines from 'Tancrède.' It was impossible to get him to understand that when a man wants to quote Voltaire, he must look somewhere else than in his tragedies. He one day said in the pulpit, 'By the grace of God I have a horror for what is commonplace,'—and he was never more mistaken in his life. Not that he did not endeavour, and successfully, to avoid it in the general plan of his discourses; but he fell into it more frequently than he imagined in the execution. Moreover, if he did not hate commonplace, he sometimes created it; a thing not given to everybody, which betrays a happy facility for mastering the imagination of one's contemporaries, and turning their prejudices to account. It was he who first unearthed, in an article of the *Avenir*, that heading of the mediæval chronicle, '*Gesta Dei per Francos*,' which has since been used on every possible opportunity, and on every subject in ecclesiastical literature. It was he especially who, by repeatedly bringing in the Emperor Napoleon the First and his pretended conversion at St. Helena, has made of the imperial meteor one of the most repulsive and ill-chosen commonplaces of the Christian pulpit. The rightful claims of criticism having thus been satisfied with impartial severity, and all these blemishes, and many others if need be, pointed out and acknowledged, I believe I shall not be going too far if I ask whether, among the authors and writers of our day, there is a single one who will leave behind him pages superior, either in point of thought or style, to certain pages of Father Lacordaire?"

The citations by which M. de Montalembert proceeds to prove Lacordaire's supremacy are not to our taste; but in no matter do doctors disagree so widely as in all that concerns pulpit eloquence,—and there is nothing which jars on the nerves of persons holding certain opinions more rudely than the prevailing taste of Roman Catholic oratory. It seems to some of us, even when it is stolen and cowed in its most imposing forms and attires, shallow in matter however specious in manner,—to make unlimited demands on sympathy, of course at the expense of reason. The coarse, sincere, real appeals of the Tabernacular preachers, such as Whitefield,—objects of contempt to gracious and refined personages, who cleave to and promulgate the ancient faith which gathered to itself learning and art, and every expression of poetical beauty, more royally and despotically than any newer creed has done,—bear, nevertheless, a strange resemblance to the tirades which those of M. de Montalembert's fraternity are given to glorify, as though they were so many oracles. Lacordaire's published discourses, so far as we have followed them, have at best a superficial and temporary value,—are in no respect, as rhetorical displays, to be compared to the orations of Irving, or even to the sermons of that gentler, but not less earnest and influential preacher, Mr. Robertson. But Roman Catholic readers—and, moreover, those (their name is Legion) who rejoice in damaging hints and flings against the present ruling powers of France—will enjoy and extol this book, and conceive, possibly, that it stands in the stead of a great, real, substantial biography of a remarkable man.

*Lectures on Jurisprudence. Being the Sequel to 'The Province of Jurisprudence Determined,' to which are added Notes and Fragments. Now first published from the Original Manuscripts. By the late John Austin, Esq. Vols. II. and III. (Murray.)*

WHEN the widow of Mr. Austin gave to the world those lectures delivered by her late husband at the London University which had already been published, with the author's alterations and additions, she announced her intention of publishing the later lectures delivered



at the London University after collating them with the short course subsequently delivered at the Inner Temple. She also promised to publish such other papers by Mr. Austin as, whether in a complete or incomplete state, should be deemed of sufficient value to justify their production. Mrs. Austin subsequently discovered that the author had himself consolidated the two courses of lectures already referred to. In the present volumes she publishes the lectures so consolidated, with sundry notes,—tables which he drew up for the use of his class,—an excursus on analogy,—and notes on codification, on the criminal law and on the uses of the study of Jurisprudence. We presume we have now before us all the fruits of the clear and acute brain of John Austin of which the public will be permitted to taste.

In our notice of 'The Province of Jurisprudence Determined,' we stated shortly our views of the mental excellencies, defects and peculiarities of Mr. Austin. With a power of acute and sustained reasoning, and an amount of legal knowledge which is to be found in few, if any, of his contemporaries, his sensitive nature, his want of boldness, readiness and self-reliance, and his lack of health, deprived him of all chance of gaining a prominent place in his struggle with the robust intellects that compose the English Bar. The struggle was not long continued, and Mr. Austin found himself in a position for which he would seem to be admirably fitted by nature—that of a lecturer on jurisprudence.

Even here, however, Mr. Austin was not very successful. Admirable as his lectures were, and were admitted to be, they did not secure the attendance of a large class. Perhaps they were too good. They consisted too exclusively of pure reason to sustain the attention of the persons for whose instruction they were designed. A slight admixture of references to legal events of the day by way of alloy—in fact, some few jurisprudential pleasantries—would probably have rendered them more effective. This absence of lively allusion, which was a defect in the lectures in their oral delivery, is no defect in them as treatises. Indeed, the advantage which these compositions gain from being read rather than heard, is in all respects very great, for the most attentive reader, we think, will find that some passages in the work will appear at first reading obscure, which on re-perusal will be found not only free from difficulty, but remarkable for the strict accuracy of their expressions.

In our former notice we endeavoured to indicate the general scope of Mr. Austin's opinions. We shall not now attempt to give any further account of the contents of these volumes, as we believe we may employ our space more profitably by extracting a passage on the subject of the codification of our law—a subject which, since the address of the Lord Chancellor to the House of Lords on the kindred subject of consolidation, has acquired much interest, and been the matter of much discussion.

After stating with great force the objection to Judicial law, or law made indirectly or in the way of judicial legislation, Mr. Austin sets forth and combats the objections usually urged against codification on the ground of the impossibility of forming a complete and perfect code (objections urged no less against consolidation than against codification), and concludes with the following remarks:—

"And here I would make a remark which the objection in question suggests, and which, to my understanding, is quite conclusive. Rules of judicial law are not decided cases, but the *general* grounds or principles (or the *rationes decidendi*) whereon the cases are decided. Now, by the prac-

tical admission of those who apply these grounds or principles, they may be codified, or turned into statute laws. For what is that process of induction by which the principle is gathered before it is applied, but this very process of codifying such principles, performed on a particular occasion, and performed on a small scale? If it be possible to extract from a case, or from a few cases, the *ratio decidendi*, or general principle of decision, it is possible to extract from all decided cases their respective grounds of decisions, and to turn them into a body of law, abstract in its form, and therefore compact and accessible. Assuming that judicial law is really law, it clearly may be codified. Reverting to the objection, I admit that no code can be complete or perfect. But it may be less incomplete than judge-made law, and (if well constructed) free from the great defects which I have pointed out in the latter. It may be brief, compact, systematic, and therefore knowable as far as it goes."

Many of the papers and notes now published are mere loose memoranda, and some of them, though, no doubt, sufficient to give to the writer of them the clue to his line of thought at the time when they were written, may prove insufficient to indicate this course of thought to the reader. On the whole, however, the papers here published are of great value, and fully vindicate the right of Mr. Austin to that place in the first rank of philosophical jurists which has long been claimed for him by his friends, but to which his title is now for the first time publicly established.

*Brief Biographies of Inventors of Machines for the Manufacture of Textile Fabrics.* By Bennet Woodcroft. (Longman & Co.)

THE rapidity with which the manufacture of cotton goods has increased during the last century in this country may be shown by a brief statement of facts. On the accession of George the Third, in 1760, the value of cotton fabrics annually manufactured in England was estimated at about 200,000*l.*; whereas the worth of the cotton goods produced by English looms, in 1860, exceeded 52,000,000*l.* In 1772, British calicoes were made to the number of 50,000 pieces; in 1816, the number had grown to 100,000. So late as the year 1750, the cotton manufacture employed only 20,000 British workers, a number raised no higher than 80,000 in the first year of the present century. With the introduction of steam as the motive power applied to the spindles, began the rapid growth of production and trade. In 1823, Great Britain found work for 10,000 steam looms; and last year she had in operation 399,992 steam looms, driven with a power of 294,000 horses, and employing 451,600 workpeople in 2,887 factories, that contained 30,387,457 spindles. In this present year, 1863, when this vast system of manufacture is labouring under difficulties to which there is faint prospect of speedy termination, and when keen intellects are endeavouring to solve the problem of where an adequate supply of material may be found to keep these 30,000,000 spindles in action, Mr. Bennet Woodcroft has done well in putting before readers the history of the wondrous system, as it may be gathered from the lives of men to whom we are so deeply indebted for past prosperity and present embarrassment. The biographies are brief, but every paragraph of them is full of interest; every page contains information which an expert bookmaker might, to his own advantage and the loss of the public, expand into a chapter. The entire book, together with its Appendix, does not comprise sixty pages, but it contrives to tell, in entertaining fashion, all that the general public will ever care to know of John Kay, the inventor of the fly-shuttle; of Richard Arkwright, the inventor of

improvements in machinery for spinning; of Samuel Crompton, inventor of the mule; of Edmund Cartwright, inventor of the power-loom; of Joseph Marie Jacquard, inventor of the Jacquard machine for weaving; of William Radcliffe, inventor of the dressing-machine; of Richard Roberts, inventor of the self-acting mule; of Joshua Heilmann, inventor of a combing-machine; of Lewis Paul, inventor of machine-spinning.

The story of John Kay is amongst the saddest episodes to be found in the history of mechanical invention. For more than five thousand years the loom had remained without improvement. The same tedious and comparatively inefficient process which had supplied Egypt with mummy-cloth, put tents over the nomadic races, and clothed Asiatic beauties in muslin, was still repeated by European workmen in 1733, when John Kay, the inventor of the "reeds," from which he styled himself "Kay, the reed-maker," produced the fly-shuttle which, in conjunction with his other improvements of the hand-loom, reduced the labour of weaving by more than one-half. "It is probable," says Mr. Woodcroft, "that no division of labour between the two hands of one operative ever produced results equal to those obtained by this invention. By these improvements in the reed and the other parts of the loom more than double the quantity of cloth, of a better quality, could be produced by each workman, and with less labour than by the old mode of weaving." The inventor was rewarded with obloquy and neglect till death closed his career of labour and endurance. Born at the Park, Walmersley, near Bury, Lancashire, July 16, 1704, John Kay, the son of a woollen-manufacturer, was educated on the Continent. On his return to England he settled at Colchester, and there conducted a woollen-manufactory till he was driven from the place by weavers whose hostility he had roused by the invention of the fly-shuttle, which, with prejudice still alive amongst English workmen, who as a class exceed English capitalists in their sympathy with protective views, they regarded as a device for diminishing the field for labour, not as a contrivance which would increase the demand for their productions. Relinquishing his concern at Colchester, John Kay established himself at Leeds as an engineer, in 1738. But Yorkshire treated him even worse than Essex. The clothiers were ready to adopt the fly-shuttle, but reluctant to pay for its use. To protect his patent rights the inventor had recourse to the Court of Chancery, where he was opposed by "The Shuttle Club," an association formed by the manufacturers for the express purpose of defrauding Kay of his just remuneration. The operatives also rose against their benefactor, and by their violent opposition compelled him to close his workshops. Driven from Leeds as he had before been driven from Colchester, the ill-starred man of genius settled at Bury, where, "in 1753, a mob broke into his house, destroying everything they found, and, no doubt, would have killed him had he not been conveyed to a place of safety by two friends in a wool-sheet." Rather more than ten years later, after having in vain sought the assistance of the "Society of Arts and Manufactures," he went to France, from which country he returned to his native land at the instigation of the British Ambassador at Paris, who encouraged him to look for reward from Government. But the Government had more important matters to think about: and John Kay's application to them was unsuccessful. Once more taking refuge in France, he died there, unrecognized and in poverty. No stone marks his grave. The daughter who shared the sorrows of his last days escaped destitution by

entering the doors of a nunnery. Such was the fate of John Kay, the father of those great inventors to whom England owes so much and has rendered so little. "Bury," observes Mr. Woodcroft, "has produced two great men, John Kay the inventor, and Sir Robert Peel the statesman; to the latter the inhabitants have already erected a statue, to the former they have still to do that act of justice."

Contemporary with John Kay was another great promoter of the textile art. In 1738, the year which saw the inventor of the fly-shuttle driven from Colchester by a mob of operatives, Lewis Paul patented an invention which eventually superseded the hand-wheel, and established the method of spinning by the aid of rollers. The son of a Dr. Paul, who dying in early manhood left his boy to the guardianship of Lord Shaftesbury and his Lordship's brother, the Hon. Maurice Ashley Cooper, Lewis Paul spent his own moderate fortune and the money of a few speculators on designs which fell short of success during the inventor's life. Amongst those who supported him with money or advice were Dr. James and Cave the publisher. Samuel Johnson was also his staunch and zealous friend. Lewis Paul's first patent, bearing date June 21, 1738, after giving directions for the preparation of the material, says, "The cotton or wool being thus prepared, one end of the sliver is put between a pair of rollers, or cylinders, or some such movement, which, being turned round by their motion, draw in the raw mass of cotton to be spun in proportion to the velocity given to the rollers. As the cotton passes regularly through or betwixt these rollers, a succession of other rollers, moving proportionably faster than the first, draw the sliver into any degree of fineness that may be required." In such words was the art of spinning by the aid of rollers described for the first time. More gracefully, and not less accurately, the Rev. John Dyer, in 1757, described the same operation in 'The Fleece':—

A circular machine, of new design,  
In conic shape: it draws and spins a thread  
Without the tedious toil of needless hands.  
A wheel, invisible, beneath the floor,  
To every member of th' harmonious frame  
Gives necessary motion. One, intent,  
Overlooks the work; the carded wool, he says,  
Is smoothly lapp'd 'round those cylinders,  
Which, gently turning, yield it to you cirque  
Of upright spindles, which, with rapid whirl,  
Spin out in long extent, an even twine.

Readers familiar with Croker's edition of Boswell's Johnson will remember the letters written by Johnson to his friend Paul, between 1741 and 1756 inclusive, copied from the originals in Mr. Lewis Pocock's possession, and published by the biographer's editor with a note, saying:—"The whole affair is very obscure, and the letters, though marked with Johnson's usual good sense, are perhaps hardly worth inserting; yet I am willing to preserve them as additional proofs of his kindness to his friends, and as affording glimpses of his life at periods of which Boswell knew nothing." The affair would have been less obscure to Croker if he had seen the following letter, addressed by Paul to the Duke of Bedford, as President of the Foundling Hospital, the style of which would leave no doubt as to its author, even if the original draft of the epistle in Johnson's handwriting had not been preserved:—

"My Lord,—As beneficence is never exercised but at some expense of ease and leisure, your Grace will not be surprised that you are subjected, as the general Guardian of deserted infants and protector of their Hospital, to intrusion and importunity, and you will pardon in those who intended, though perhaps unskillfully, the promotion of the charity, the impropriety of their address for the goodness of their intention. I therefore take the liberty of proposing to your Grace's notice a

machine (for spinning cotton) of which I am the inventor and proprietor, as proper to be erected in the Foundling Hospital; its structure and operation being such that a mixed number of children, from five to fourteen years, may be enabled by it to earn their food and clothing. In this machine, thus useful and thus appropriated to the public, I hope to obtain from Parliament, by your Grace's recommendation, such a right as shall be thought due to the inventor. I know, my Lord, that every project must encounter opposition, and I would not encounter it but that I think myself able to surmount it. Mankind has prejudices against every new undertaking, which are not always prejudices of ignorance. He that only doubts what he does not know, may be satisfied by testimony—at least, by that of his own eyes: but a projector, my Lord, has more dangerous enemies, the envious and the interested, who will neither have reasons nor see facts, and whose animosity is more vehement as their conviction is more strong. I do not implore your Grace's patronage for a work existing only in possibility; I have a machine erected which I am ready to exhibit to the view of your Grace, or of any proper judge of mechanical performances whom you shall be pleased to nominate. I shall decline no trial, I shall seek no subterfuge, but shall show, not by argument but practical experience, that what I have here promised will be easily performed. I am an old man, oppressed with many infirmities, and therefore cannot pay the attention which your Grace's high quality demands and my respect would dictate; but whenever you shall be pleased to assign me an audience, I shall explain my design with the openness of a man who desires to hide nothing, and receive your Grace's commands with the submission which becomes,—My Lord, your Grace's most obedient and most humble servant."

Mr. Bennet Woodcroft also mentions a letter, preserved in the library of the Patent Office, from Johnson to Paul, suggesting to him a mode of obtaining money from Cave to carry on his spinning experiments. Six years after the expiration of his first patent, Lewis Paul obtained a second, but his death in the following year (April 25, 1759) prevented him from deriving any substantial benefit from it.

Where Lewis Paul reaped nothing but disappointment, a less original contriver was more fortunate. The grave had closed over Johnson's friend little more than ten years when Richard Arkwright, at the outset of life a Lancashire barber, took out his first patent for spinning yarn, dated July 3, 1769. The distinctive merit of Arkwright's machine was found in "rollers for drawing out the rovings of cotton in their course to the spindles and flyers, by which they were spun and wound round the bobbins." The project was successful. In 1771 Arkwright became a mill-owner at Nottingham, and shortly afterwards he erected another mill at Crompton, where he made good yarns; but he and his partners found it necessary to expend 12,000*l.* in machinery and buildings, before they touched a farthing of profits. As a contriver, Arkwright was chiefly successful in detecting the exact worth of prior devices, and skilfully combining them. This is shown by the specification of his second patent, obtained December 16, 1775, which "contained, among other things, drawing rollers, patented by Lewis Paul in 1738; the roving-can, used by Benjamin Buller in 1759; the 'main cylinder' and the 'finishing of doffin cylinder,' both used by Thomas Wood in 1774; the crank, invented by James Hargreaves in 1772; a fender, or cloth for feeding the carding-engine, invented by John Lees in 1772; and a hammer for beating flax, described in 'Emerson's Mechanics.'" That he especially laid claim to the invention of the drawing-rollers, evidence is preserved in his portrait, painted by J. Wright, R.A. and engraved by J. Jenkins, in which picture three pairs of drawing-rollers are dis-

played on a table, without any adjuncts. Of the fairness of this claim, Mr. Woodcroft expresses his opinion when he says, "Arkwright knew of the proposed method of Lewis Paul, patented in 1738, to spin yarn by the use of a succession of drawing rollers, each pair moving at an accelerated speed, for in a statement laid before the House of Commons in 1782, entitled 'The Case of Mr. Richard Arkwright & Co.,' he says, 'About forty or fifty years ago one Paul and others, of London, invented an engine for spinning of cotton, and obtained a patent for such invention; afterwards they removed to Northampton and other places.'"

Better known to general readers than Kay, Paul or Arkwright, is Samuel Crompton, whose treatment by the manufacturers, who plundered him, and the Legislature, who insulted him with a contemptible affectation of munificence, will ever remain a blot on our national character. The son of a small farmer and weaver, Samuel Crompton was left in early childhood to the sole care of a widowed mother, who was in her day a notability in the neighbourhood of Bolton. With laudable industry and intelligence she carried on the farm which her husband had occupied, made good earnings as carder and weaver, served the office of overseer to the poor of her township, and gave her only son sound education in reading, writing, and arithmetic. Thus affectionately nurtured, Samuel Crompton grew to be a thoughtful, patient, reserved man. Temperate in habits and mild in disposition, he found his chief pleasure in mechanical contrivance and music, inventing the mule (so named because it combined Paul's and Hargreaves's inventions), and composing psalm-tunes for the Swedenborgians, whose religious tenets he adopted. The story of the honest man's wrongs is briefly and pathetically told by his present biographer, who says—

"In 1791 Mr. Crompton removed to Bolton, and, notwithstanding the most ungenerous and treacherous competition of his neighbours, he still spun the finest and best yarn in the market, and had the highest price for it: but its quantity was limited to what he could produce with his own hands and those of his sons; 'for whenever he taught any new hands to assist him, no matter how strictly they were bound to serve him, they were invariably seduced from his service by his wealthy competitors.' Many weavers used to walk about the streets with a five-pound Bank of England note spread out under their hatband, would smoke none but long churchwarden pipes, and objected to the intrusion of other handicraftsmen into the particular rooms of the public houses which they frequented. Mr. Crompton, now one of the fraternity, usually arrayed himself 'in corduroy breeches, woollen stockings, dark grey or black coat, coloured neckcloth; and always in a clean shirt and shoes.' In 1800 some of his friends, seeing that all his exertions to share in the marvellous prosperity which his mule-wheel had spread throughout the country were of no avail, set on foot a subscription in his favour, which realized 500*l.* This enabled him somewhat to enlarge his humble trade, which he carried on with two mules mounted with 500 spindles; but he was again a victim to the treacherous practices of his neighbours, who seduced his servants from his employment—even one of his sons could not resist a flattering inducement to divulge his father's methods of operation. In the summer of 1811 he visited the manufacturing districts, and collected information connected with the progress and extent of the cotton-manufacture. Encouraged by what he had seen everywhere on his journey, he was assisted, on his return, to present a petition to Parliament for a recompense from the country. The Committee, to whom the memorial was referred for examination, reported that Mr. Crompton was entitled to a *national reward*. Crompton thought his gift should bring him 50,000*l.*; the mechanical public thought he would obtain 25,000*l.*; great, therefore, was the



astonishment of every one when Parliament granted him only 5,000*l*. No member engaged in manufacture, or connected with Lancashire, had generosity enough, or respect for justice, to protest against such a mockery of a reward being conferred. At the moment the sorry sum was granted, 360 factories, containing 4,600,000 spindles, were at work, spinning annually 40,000,000 pounds weight of cotton into yarn, and employing 70,000 persons directly in spinning, and 150,000 persons weaving the yarn into cloth, making an aggregate number of 660,000 persons depending for their daily bread on the use of the *mule*. Yet Mr. Crompton, the ingenious author of all this extraordinary individual and national prosperity and wealth, had not, after thirty years' toil and bodily labour, been able to raise himself or his family above the condition of common labourers, employing only their own hands in working three of his small mule-wheels. On his return to Bolton with the paltry reward, 'he had to listen to the remarks of his elder sons, who upbraided him with his want of management and neglect of their interests in London; but this bitter addition to his heavy disappointment he met without anger, and set to work to do the best he could for them.'"

In his old age this ill-starred public benefactor was preserved from utter poverty by an annuity of sixty-three pounds, bought with the proceeds of a public subscription. As his life drew to a close, there was talk of making a second application to Parliament in his behalf; but, ere discussion could result in action, the inventor breathed his last, June 22, 1827.

Less exposed to adversity, but far from meeting with merited recognition, was Edmund Cartwright, whose poems ran through twelve editions, and whose power-loom gained him a Parliamentary grant of 10,000*l*, after he had expended 30,000*l*. in bringing it to perfection. Born in 1743, the fourth son of an affluent country gentleman, who, in conjunction with the Duke of Bedford, was "mainly instrumental in abolishing the custom of giving vails to servants, which had become the intolerable nuisance of the day," Edmund Cartwright entered University College, Oxford, in his fifteenth year, and in due course became a Fellow of that society, a clergyman of the Church of England, and a Doctor of Divinity.

Of Edmund Cartwright, the octogenarian poet and *savant*, who died October 30, 1823, George Crabbe gives a pleasant picture in a few words. "Few persons," says the poet, "could tell a good story so well, no man make more of a trite one. I can just remember him, the portly, dignified, old gentleman of the last generation, grave and polite, but full of humour and spirit." Such was the veteran philosopher who sang—

I cleave to earth, to earth-born cares confined,  
A worm of science of the humblest kind.  
With mind unwearied still will I engage,  
In spite of falling vigour and of age;  
Nor quit the conflict till I quit the stage.

We need not put before the reader the particulars which Mr. Woodcroft has gathered together relating to Joseph Marie Jacquard the Lyons weaver, Richard Roberts the inventor of the self-acting mule, and Joshua Heilmann, an incident in whose life furnished Mr. Elmore with a subject for a picture.

*Arctic Discovery and Adventure.* By the Author of 'Brazil, its History, People, Natural Productions, &c.' (Religious Tract Society.)

We did not expect when we closed the last book on Arctic adventure that we should be called upon to notice another on the same subject for many years; yet here is one more, a strong proof, if indeed any proof were wanting, that the subject is of deep interest and will command attention.

The present publication, with a slight exception, is necessarily a compilation from oft-told

stories; adventure and exploration in the Arctic regions being for the present suspended. The exception to which we allude refers to Mr. Hall's American Arctic Expedition, from which he returned in September last, bringing back some interesting relics of one of Frobisher's expeditions, gathered at various points of his debarkation. Mr. Hall also met with some relics of Sir John Franklin's expedition, which, considered in connexion with information received from Esquimaux, point to the conclusion that some of the retreating crews of that unfortunate expedition made their way much further south than has as yet been supposed.

It was to be expected that a publication emanating from the Religious Tract Society would devote considerable space to an account of the labours of missionaries among the Greenlanders. The date of the first mission which settled at Godhaab is 1733, since which period missions have been steadily kept up by the Moravians and the Danish Government. The Moravian missions have no government aid, depending for their necessary supplies on their own trading and the kind assistance occasionally extended to them by the masters of Danish ships. A most cordial feeling has, however, always existed between the two religious parties, and now—

"thanks to the unwearied exertions of the Lutheran and Moravian missionaries, Greenland, at least along the coast and in all its southern portion, is a professedly Christian country. But the 'wild' Esquimaux in the far north still believe, as Pastor Egede's first hearers did, in the old Greenlandic Pantheon. This consists of two great spirits, and a crowd of inferior 'Tornguk,' or demons. One of the great spirits is supposed to be good, and is named Torngarsuk (great spirit). Being benevolent, no one thinks it worth while to worship him or offer him any sacrifices. The bad spirit is a female, from whom most evil is supposed to come, but who is considered not so much malignant as disagreeable. Her abode abounds with worldly affluence, but no one can endure to be near her. The heathen, when they first heard of the Almighty, identified him with Torngarsuk. But this seems to have been a mistake, as Torngarsuk was never held to be the author of the universe, but was supposed to be of very limited stature, and to be able to be killed, and sometimes to resemble a white bear. Indeed, the whole account is rather like a dim tradition of the two first parents of mankind, with all the evil attributed to the woman. This idea is corroborated by the fact that, according to the Greenland heathen theology, after all men are dead, the earth will be shattered, a deluge will purify it, a tempest will reunite it in greater beauty than before, covered with everlasting verdure, and swarming with revived animals, while Pirksoma (*He that is above*) will breathe life into all mankind again. Among hardly any other heathen nation can a clearer tradition of the promised resurrection be found. At any rate, this mysterious restorer seems clearly the one faint record they have preserved of the true God."

The author, or compiler rather, of this publication has performed his task on the whole well and carefully, and has contrived to pack a good deal of information into a very small space. The tragical story of the Franklin Expedition and the long and arduous search for it are the culminating points of interest, and occupy a large portion of the volume. The narrative is generally accurate. We may observe, however, that it is not correct to state, as the compiler has done, on the authority of the late Sir Edward Parry, that Sir John Franklin would have died of disappointment had he not been allowed to go to the Arctic regions. He felt, with others, that Sir James Ross was the proper person to command the proposed expedition, and that officer would doubtless have accepted the command had he not married just as it was being organized.

Sir John Franklin had served his country long and well, and having recently returned from discharging arduous duties in Tasmania as governor of that colony, was well inclined to rest; but when Sir James Ross declined the command, and he was solicited to accept it, he felt that there was no other course open to him than to go forth once more to those regions where he had already acquired renown.

*The Tübingen School and its Antecedents: a Review of the History and Present Condition of Modern Theology.* By R. W. Mackay, M.A. (Williams & Norgate.)

*Christianity and Common Sense.* By Sir Wiloughby Jones, Bart. (Longman & Co.)

*Moses Right and Bishop Colenso Wrong.* By the Rev. J. Cumming, D.D. (Shaw & Co.)

*The Westminster Confession of Faith critically compared with the Holy Scriptures and found wanting.* By James Stark, M.D. (Longman & Co.)

THE books of doctrine, sound and unsound—we leave our reader to distribute these adjectives for himself—come upon us so quickly and so thickly, that we are obliged to discuss them in collections or squads. We begin to cast a wistful look towards the practice of the auctioneers, in which we see a single title set out, followed by "and ten others." Dr. Colenso alone would keep us in full work, if we had to describe all his opponents. The *natalist* dapes, as Martial called them, (though what he meant has never been known until now,) are furnished to us without any remission. This is all as it should be. Let the heterodox bishop be fiercely assailed with his own weapons; the discussion is the very thing that is wanted, and the very thing, we should suppose, that he wants. It is excellent aid for truth, lie on which side it may, that there is a crowd of polemics who know better how to proceed than the bishops.

Let us consider for a moment how the matter stands. The Essayists and Reviewers, happily escaped from the small debt court at Oxford, are awaiting the decision of the temporal head of the Church, whose power is delegated to what they call the Judicial Committee of the Privy Council. This Committee is to decide whether Mr. Rowland Williams, for heresies which have incurred the gravest censures from the hierarchy, is or is not to be suspended for a year and amerced in costs. But the Bishop of Salisbury has drawn out from the Court of Arches the dictum that no interpretation of the Bible is criminal, unless it be directly in contradiction of the Articles. Bishop Colenso, before he could know anything of Dr. Lushington's decision, was employed in impugning the historical accuracy, and also the asserted authorship, of the books of Moses. His strictures, which have thrown the rulers of the Established Church into a greater ferment than that created by the Essays and Reviews, are, as we learn, to be the subject of an ecclesiastical proceeding at the Cape of Good Hope. Dr. Colenso will probably be condemned, and will appeal to the judge who has already condemned him without a hearing, and who knew, when he did so, that he might be a judge of appeal. Dr. Lushington's maxim will be re-considered, and will probably be confirmed by the Privy Council. It seems clear enough that Bishop Colenso, if Dr. Lushington be right, must be absolved. And this good will arise, that the plain declaration of the Article,—that the Bible contains all that is necessary to salvation, and that what is *not* read therein is *not* to be required,—will be made the rule of a clergyman's faith. The right reverend bench, and a great many others, read these propositions

backwards: namely, that all that is in the Bible is necessary to salvation, and that all may be required. That is, the higher clergy do not believe the articles of logic, one of which is that the truth of a universal affirmative does not allow us to affirm the truth of its converse. All who have studied antiquity will see a great deal of meaning in this sixth Article, if they remember how conversant its framers were with the forms of logic. When regularly-bred Aristotelians give emphasis to a proposition by stating both of its equivalent forms, which are called *contrapositives*, every one who knows the mind of the sixteenth century sees that they meant to guard themselves against being suffered to imply the converse. The framers of the Article say, first, all that is necessary is in the Bible; secondly, all that is not in the Bible is not necessary. These two different ways of saying the same thing are of a monitory character; they tell us that the converse is *not* intended, that it is not meant that all that is in the Bible is to be required by Church authority.

We could not be so sure of this if the Articles had been drawn up by bishops of our own day. We might then have had what our new Archbishop of York called the slipshod judgments and crippled arguments of everyday talkers. But the framers of the Articles lived at a time when strictness of expression was a consequence of severe training, and their words are very intelligible when, as was intended, they are strictly construed. In the present day we have men who openly avow that they interpret by a something which is not logical sequence. An excellent prelate of our own day, now deceased, once published a sermon against plays and playgoers, in which he found, we suppose, that the Bible did not bear him out so fully as he thought desirable. He was an Oxford man, and not ignorant of the meaning of "*logic*"; for he was an undergraduate at the time when Whately and his school were beginning to infuse life into the dry bones of Aldrich. He informed his hearers that they were to receive everything which could be deduced from the Bible "*logically or candidly*." His procedure represented that of a large school, both in and out of theology; but that procedure, so far as we know, wanted a name. The future bishop proposed that all which he could not deduce by reasoning, should be held deduced by something which he called *candour*. What's in a name? Why, a thing, to be sure. We now know that when an Article is to be of more than its logical purport, the surplus is to be fastened on by *candour*: and when a denunciation—say, that which runs through the Athanasian Creed—is to be neutralized, *candour* will declare that some of the clearest phrases in the English language do not mean their meaning.

The great point of this great controversy, so far as the Establishment is concerned, is the meaning of its formularies in relation to the nature and office of the sacred books. It is important to notice a little bit of *candour* which has been practised more than once. Avoiding the sixth Article, the impugners of Bishop Colenso have brought against him the declaration made at ordination, a declaration of full belief in the Holy Scripture. This has a very ugly look: it is not unreasonable to suppose that the amount of profession required from a teacher may be more full and more stringent than that required from a learner, who may find his way to heaven upon the needful, without vexing himself with controversy. We looked at the questions asked at ordination of a deacon, and we found among them, "Do you unfeignedly believe *all* the Canonical Scriptures of the New Testament?"—to be

answered by—"I do believe." *Actum est de Colenso*, said we to ourselves: the Bishop has been taking the liberty allowed to a layman. But, on passing to the questions asked at the ordination of a priest or a bishop, we found—"Are you persuaded that the Holy Scriptures contain sufficiently all doctrine required of necessity for eternal salvation?" Now, as it is absurd to suppose that less is required of a priest or bishop than of a deacon, and as the question asked of a priest or of a bishop is according to the sixth Article, the question asked of a deacon is meant to be of the same character as the others.

Such matters are very easily settled by those who have recourse to original authorities. But it is hardly to be believed how little those books are read which it is supposed every one knows. There is nothing in which the unlearned man is so much at fault as in his supposition that the learning of his intellectual betters is familiar to them. Nothing is familiar except what has been well bandied in controversy. A very marked instance of the neglect of well-known works occurs, almost as we write, in the *Notes and Queries*. The maxim that a man who will make a pun will pick a pocket has been given to Johnson. The inquirers who support our learned contemporary—rather a sceptical lot—have turned this attribution over and over for months: and one of them at last found it in the notes to the *Hilliad*, by Johnson's friend Smart, a poem published before the day of Johnson's colloquial notoriety. Here it rested, until a deeper inquirer still—that is, a searcher of common and well-known books—found it in the *Dunciad*, and that as early as in the note to line 63 of the first book.

It is now time to say something about the books at the head of our article: much will not be required.

By the Tubingen School, a name derived from Christian Baur of Tubingen, Mr. Mackay means the more positive rationalist school which has succeeded to Strauss and his followers. They might, we think, be called constructive rationalists, in opposition to the destructive rationalism of Strauss. The constructives are but little known in England, where the general mind has not yet got beyond their predecessors. We shall not attempt to describe their doings, though we recommend Mr. Mackay's book to those who would have a general view of both schools. One great feature of the reconstruction is the stress which is laid on the disputes recorded in the Acts and alluded to in the Epistles, as evidencing a great and early division of the Christian world into Petrine or Judaical on the one hand, and Pauline on the other. All readers of the New Testament are cognizant of a certain running strife between those parties; but many will stare when they see how great the difference is made, and how much of the difference of later days is affirmed to be in fierce action in the very books of the New Testament. Mr. Mackay is rather an advocate of the Tubingen School, and of this the reader must be aware. To us any phase of German theology is in itself of small interest: its effect upon our own state is worth attention as it arises. We are, we confess, weary of hearing about these never-ending displays of ingenuity, which have given to one of the highest of the intellectual races of mankind the office of the old sophists, and made it every man's business to start something unprecedented before he wins his spurs. And those who contrive anything against religion as commonly understood, come in cheaper than others. It resembles the rule of the club described by Goldsmith, "All them who bring a new argument against religion,

and who, being a philosopher, and a man of learning, as the rest of us is, shall be admitted to the freedom of the society upon paying sixpence only, to be spent in punch."

Sir Willoughby Jones has written a book of evidences having especial relation to the controversies of our day. He is a pleasant and ingenious writer, but somewhat imaginative. He brings forward, with great force, the structure of the two Testaments—sixty-six books, by thirty-three authors of every grade of station and acquirement, running through 1,600 years. And yet there is, as he remarks, a singular unity, a "spiritual consistency." He then proceeds to spoil what he has done so well by dividing the whole into three epochs, apparently suggestive of the three persons of the Trinity: the *Creative*, of six days; the *Redemptive*, from thence to the day of Pentecost; and the *Spiritual*, being all that follows.

We see also in Sir W. Jones a certain disingenuousness which is common enough. His object is to vindicate that regulation about slavery which "so greatly scandalized the Bishop of Natal." He proceeds to various general reasons for the permission of slavery, such as that its abolition would have broken up the nation. But he takes good care not to make any allusion to that particular regulation which scandalized Dr. Colenso, and not him only. Sir W. Jones would never have ventured to produce his generalities about slavery if he had been required to prefix, as the thing to be explained, the law that a master whose slave died of his punishment was not to be punished if the poor wretch should linger a while, for the reason that the slave was his master's money. We recommend Sir W. Jones, should his book reach a second edition, to substitute that account which Christ himself gave of the law of divorce, namely, that it was permitted by *Moses* on account of the hardness of his followers' hearts. It is very curious to note the manner in which those allusions to *Moses* which are made by Christ himself are used when they seem to serve the purpose, while this allusion is silently passed over.

Dr. Cumming, who comes next on our list, has written a work of detailed answer to Dr. Colenso, in which there is a display of power and a character of interest. But he is one of those, and their name is Legion, who think they have disposed of the African Bishop so soon as they have made him deny altogether the divine mission of *Moses*. Dr. Colenso disputes the historical truth of the Pentateuch taken as a whole; and he believes it not to have been written by *Moses*. Then, say Dr. Cumming and his congeners, there was no *Moses* at all, at least no divinely-commissioned *Moses*. Now there can be no doubt that if, as the advocates of plenary inspiration contend, the Pentateuch is equally true in all parts, the proceeding of Dr. Colenso has a tendency to subvert both Testaments from beginning to end. But, on the other hand, if Dr. Colenso be right, the argument of his opponents has precisely the same tendency: with this difference, that he does a part, and his opponents do the rest. For nothing has more tendency to destroy belief in truth than insisting upon the reception of error as an essential part of it. Consequently, seeing that we cannot settle which *are* the subverters until it is decided whether Dr. Colenso be right or wrong, this last question cannot have the subversion argument introduced into the discussion. Dr. Cumming cannot see this. His book rests, from beginning to end, upon the assumption that it is impossible to pronounce the Pentateuch not trustworthy in its details of history, without inferring that all who have attributed divine mission to *Moses*



are absolutely in error. With this description of the character of the contest our task ends: we shall no more handle the details of Dr. Cumming than we have done those of Bishop Colenso. Our business is to see fair play; this is now the chief duty of literature in reference to theology.

The last work on our list is in some respects the most remarkable of the four. It is not a rationalist book; but it is an attack upon the Calvinism of the Scottish Kirk by a believer in the Scriptures after the old fashion. The Westminster Confession is taken up paragraph by paragraph, and what we must call a powerful assault is made upon it. This production is altogether doctrinal; and we cannot pretend even to state its details. Calvinism is a mournful spectacle, whether true or false: but an attack from this side of the border would be met by desiring the impugner to look at home. Though the Liturgy of our establishment is free from imputation, the well-known Article on *predestination* contains enough to enable a defender of the Kirk to suggest that the Southron would do well to see what he can do with the English Church before he meddles with that of Scotland. But Dr. Stark is himself of Edinburgh, and resident in the modern Athens. He is a bold and able man; and we hope that he will excite opposition. He has paid his countrymen a high compliment: for he must think it possible that he may have nothing but fair discussion to encounter.

We also think that nothing worse may ensue. Throughout the whole of the discussions of the last few years there has been something nearer to civilized forbearance, which is a kind of imitation of Christian charity, than would have been found fifty years ago. Part of this is due to the repetition of the assaults, which have produced familiarity with the idea of strong opposition and uncompromising statement of extreme opinions. We all remember that Daniel O'Rourke, when he had been carried to the Moon and thrown from thence towards the Earth again, avowed that he felt no surprise when, during his fall, the leader of the wild geese called him by his name: for, said he, by this time I was used to all kinds of bedevilment. Something of the same sort has happened to our orthodox disputants. The invaders of their peace are no longer isolated, and therefore to be dealt with as pirates; their strength and number have procured their recognition as belligerents.

*Il Pellegrino; or, "Wanderings and Wonderings."* By Capt. J. W. Clayton. 2 vols. (Newby.)

"BILIOUS gentlemen,"—so Capt. Clayton describes those belonging to our estate,—are warned not to discharge their bile on the wonderful pages devoted to his "wonderings." They contain merely "a light, rattling record of a sunny ramble," not amenable "to a severe ordeal by criticism." The light, rattling, sunny ramble, some four years ago, weary of London after the season, and not willing to cast in his lot among the "few melancholy swells" left in the metropolis, bethought himself that the Continent was better than Cremona. Accordingly, he took leave "of the hushed roar of the vortex" of modern Babylon, of "the whisper of tenderness mingled with the poisoned tongue of envy and deceit," of "the great spirits of evil, malice and empty toil." Bilious readers are invited to observe, that the above are not our flights of rhetoric, but are those of Capt. Clayton, the rattling, sunny ramble.

"Il Pellegrino" could not cross the Channel without describing that new subject appertaining to the old sea,—sea-sickness. Reader, "his party

was three"—and the party went up the Rhine and up the Aar Valley (Germans spell the river's name *Ahr*), which "Il Pellegrino" describes "as the most uninteresting country this side of Cambridgeshire," and "where nothing whatever grew save the scarlet geranium, emblem of stupidity." Genius be praised for a new emblem! The rattling, sunny ramble goes on in the same strain of exulting and abounding originality. The party which was three "found the Rhine scenery was just the same as of yore,—the old identical and eternal ruins sacred to warriors, bishops, poets, rats, cats, and other animals," and were aware that "the view from the Rigi's top cannot, and never has been, with justice, rolled out in imagination." But their spokesman rises to the summit of his rhetorical splendour among the glaciers:—

"Summit after summit, peak and glacier, mingled together in gigantic chaos, were at length kissed gradually by the first trembling rays of the great day-star, as the edge of the golden zone rose from out the flood of warm glory which bathed the eastern paradise of clouds. Then the mists and clouds of night, and the veil of the early morn, slowly and languidly rolled far over and away from the stern dark sides of the earth's mighty walls, which reared themselves from out the blue waters of the thirteen sparkling lakes beneath: the whole earth seemed spread out like the chart of a god, with eternity its horizon. He, who with lip or pen can do justice to the wonders of that morning's view, would be immortal."

The Pilgrim is romantic and argumentative as well as descriptive. Flower-girls, and old men crumbling with age and sorrow, confide to him little neat stories of their loves and graces, their crimes and sufferings, just as if they had been so many scribbling *Clorindas* and *Julians*, who were bent on making the fortune of some second-rate Annual a quarter of a century ago. Then he is large, and deep, and overcoming in definition; as when he states that "cruelty, more or less, is the normal constitution of aristocracy,"—or digresses to dwell on justice and piety, "the gorgeous Ninus and his proud Queen Semiramis," in a strain which recalls nothing so much as the plantation owned by *My Lady Jeffers*, and immortalized in the dear, bothered, Irish lyric. We will give but one passage more, and then hand over this treasury of dainty delights to those who have been accustomed to protest against "Boz" as a caricaturist, and to inquire if travellers so entangled in their language, when taking their walks abroad, as *Miss Ruth Crane* and *Diana Rill* did really ever exist, save in the pages of farcical novelists:—

"For our own part, that which renders the joy of travel more especially appreciable, is the keen contrast and the sudden change experienced upon leaving the pestiferous pea-soup atmosphere of London and its farcical society (which latter, in fact, resolves itself into one large lie in motion) for the free, untrammelled existence which falls upon us as, with the wide fields and boundless oceans of earth in our front, we pursue our own wild impulsive track across them. And then,—as we are commanding the enjoyment of the bright ideal—the soul of life—which is born from the embraces of Imagination and Nature, or again,—as we dive with observant faculties through the thoroughfares of the foreigner, gleaming as we go, ever alive to the least as to the greatest truths of existence, descending even to what critics will call the ephemeral and the trifling (yet the true neophyte at Nature's shrine finds beauty and wonder alike in the meanest animalcule, as much as in the unnumbered systems which roll their eternal course along the fields of heaven)—we then look back, and reflect upon the life we have passed in cities, where all that is natural and pure is ignored, and like a rank weed on the surface of a noisome pool, there floats on the bosom of society but a hideous mockery of the mental art that shapes the Beautiful and then

desires to seek the Perfect.....To imbue with yet stronger colourings the daubed and gaudy phantasm of the London season, let us consider, for instance, a ball-room, or a dancing party, which is the very wheel of the social treadmill."

Thus, during six hundred pages, we are led from haunted spot to haunted spot, from sweet to sweet, from rapture to rapture. It is in the interest of every tourist who may be tempted to print that he, or she, should have the opportunity of studying an example of style so richly bejewelled with every gift and grace that makes literature amazing, and strikes terror into the hearts of the bilious. To read Capt. Clayton's book without hilarity would be impossible to the gloomiest of home-keeping hermits.

*Old New Zealand: being Incidents of Native Customs and Character in the Old Times.* By a Pakeha Maori. (Smith, Elder & Co.)

THE Maoris seem determined to bring themselves prominently before the public. Whilst some of their chiefs are enlivening the London season by nightly exhibitions of strength and agility, the last New Zealand mail brings us notice that their friends at home have once more rebelled against the Queen by murdering some of her soldiers and taking up arms. Sir George Grey's peace policy appears to have failed, and the two historians of the New Zealand war, Sir James Alexander and Lieut-Col. Carey, will have to write additional volumes if they wish to complete their narratives. Those who know the Maori character best are not surprised at the turn affairs have taken. For ages the natives of New Zealand have been engaged in tribal wars, perhaps the natural result of the unfavourable circumstances in which they were placed. They are a tropical people, having emigrated from the Samoan or Navigator Islands, who, on arriving at their new home, found that hardly any of the roots and fruits they brought with them, and upon which an agricultural people must, in the first instance, rely for their daily food, would succeed. The climate was totally unfitted for the growth of cocoa-nuts, bananas or yams, and admitted only in a limited district of the cultivation of taro, the staff of life of most Polynesian people. Only the sweet potatoes or kumeras were found to thrive, but to have a good crop of them often proved more an evil than a blessing:—

"In the autumn, when the great crop of *kumera* was gathered, all the paths leading to the village and cultivated lands were made *tapu* (taboo), and any one coming along them would have notice of this by finding a rope stretched across the road about breast high; when he saw this, his business must be very urgent indeed or he would go back: indeed, it would have been taken as a very serious affront, even in a near relation, supposing his ordinary residence was not in the village, to disregard the hint given by the rope,—that for the present there was 'no thoroughfare.' Now, the reason of this blockade of the roads was this. The report of an unusually fine crop of *kumera* had often cost its cultivators and the whole tribe their lives. The news would spread about that Ngatiso-and-so, living atso-and-so, had housed so many thousands of baskets of *kumera*. Exaggeration would multiply the truth by ten, the fertile land would be coveted, and very probably its owners, or rather its *holders*, would have to fight both for it and for their lives before the year was out. For this reason strangers were not welcome at the Maori harvest home. The *kumera* were dug hurriedly by the whole strength of the working hands, thrown in scattered heaps, and concealed from the casual observation of strangers by being covered over with the leaves of the plants: when all were dug, then all hands set to work, at night, to fill the baskets and carry off the crop to the storehouse or *rua*; and every effort was made to get all stored and out of sight before daylight, lest any one should be able to form any idea of the

extent of the crop. When the digging of one field was completed another would be done in the same manner, and so on till the whole crop was housed in this stealthy manner. I have been at several of these midnight labours, and have admired the immense amount of work one family would do in a single night; working as it were for life and death. In consequence of this mode of proceeding, even the families inhabiting the same village did not know what sort of a crop their neighbours had, and if a question was asked (to do which was thought impertinent and very improper), the invariable answer was, 'Nothing at all; barely got back the seed: hardly that; we shall be starved; we shall have to eat fern root this year,' &c."

Struggling for ages against necessity in all its shapes, compelled by the want of iron to devote an enormously disproportionate outlay of labour to the construction of the most trifling tool or utensil, and seeing the great value attaching to personal property of all kinds, increased proportionally the temptation to plunder in a country where no law could exist to repress that inclination. As a natural consequence, every man became a soldier to protect his own property or that of his relations. Directly individuals, or tribes, became better off than their neighbours it was the signal for quarrels, and war thus became the normal condition of the country. When it is further remembered that the natives were formerly not "that stunted, tobacco-smoking, grog-drinking, psalm-singing, special pleading, shilling-hunting set of wretches" which they are at the present day, but fine, strapping, stalwart fellows, full of animal spirits, the wonder is, that the whole of them have not become long ere this extinct, like the gigantic moas which once wandered about their premises. The hope that such a body of natives could be converted in one generation into peaceful subjects of our Queen is a delusion, which the author, the title of whose racy little volume we have placed at the head of our notice, evidently does not share. He seems to have gone to New Zealand many years ago, when foreigners were, as they still are in many South Sea islands, much coveted personages. They could instruct the natives in the manufacture of many things of practical value, and, even if they brought with them no articles of trade, were instrumental in getting them from their fellow-countrymen in exchange for the raw produce of the land. If men of sense and good feeling, they soon acquired an influence amongst the natives and enjoyed the protection of the tribes amongst whom they had taken up their residence. We can well fancy that our author,—he does not divulge his name, but simply calls himself a Pakeha Maori, a foreign New Zealander,—must have been a great favourite, possessing as he does a great fund of humour and good sense, qualities always at a premium amongst barbarous tribes. As such he had many excellent opportunities of seeing New Zealand life as it was ere that country "became," to use a phrase of the colonists, "one of the brightest jewels of the British Crown." In the little volume before us he gives us some of his experience in a series of most life-like and truthful sketches. Our "Pakeha"—to respect his incognito—established his reputation amongst the Maoris almost ere he put foot on shore. One of the New Zealanders offered to carry him on his back to prevent his getting wet in landing, but by some unlucky accident both fell into the water, and our author gave his new acquaintance a good ducking for his clumsiness; after which both made for the beach.

After the author had been established many years in his adopted country, and acquired landed property, New Zealand, having become an English colony, began to experience the

benefits of civilized institutions. One fine day he was called upon to prove his title to the land, on pain of forfeiture of the same. He had ere this built "pahs" for the defence of his own property, fully believing that an Englishman's house is his castle, and he would not have minded much if he had only "the land commissioners and two or three hundred men of their tribe to deal with," but

—"somehow these people had cunningly managed to mix up the name of Queen Victoria, God bless her! (no disparagement to King Potatau) in the matter; and I, though a pakeha Maori, am a loyal subject of Her Majesty, and will stick up and fight for her as long as ever I can muster a good imitation of courage, or a leg to stand upon. This being the case, I made a very unwilling appearance at the court, and explained and defended my title to the land in an oration of four hours and a half duration; and which, though I was much out of practice, I flatter myself was a good specimen of English rhetoric, and for its own merits—as well as for another reason which I was not aware of at the time—was listened to by the court with the greatest patience. When I had concluded, and been asked 'if I had anything more to say?' I saw the commissioner beginning to count my words, which had been all written, I suppose, in shorthand; and having ascertained how many thousand I had spoken, he handed me a bill, in which I was charged by the word for every word I had spoken, at the rate of one farthing and one twentieth per word. Oh, Cicero! Oh, Demosthenes! Oh, Pitt, Fox, Burke, Sheridan! Oh, Daniel O'Connell! what would have become of you, if such a stopper had been clapt on your jawing tackle; fame would never have cracked her trumpet, and 'Dan' would never have raised the *rint*. For my part I have never recovered the shock. I have since that time become taciturn, and have adopted a Spartan brevity when forced to speak, and I fear I shall never again have the full swing of my mother tongue. Besides this, I was charged 10s. each for a little army of witnesses I had brought, by way of being on the sure side—5s. a head for calling them into court, and 5s. more for 'examining' them; said examination consisting of one question each, after which they were told to 'be off.' I do believe had I brought up a whole tribe, as I had thoughts of doing, the commissioners would not have minded examining them all. They were, I am bound to say, very civil and polite; one of them told me I was 'a damned, infernal, clever fellow, and he should like to see a good many more like me.' \* \* Well, to make matters up, they after some time gave me a title for my land (as if I had not one before); but then, after some years, they made me give it back again, on purpose, as they said, that they might give me a better! But since that time several more years have passed, and I have not got it; so, as these things are now all the fashion, 'I wish I may get it.'"

Amusing illustrations are given of the *Muru*, one of the few generally recognized laws of Old New Zealand. If a person committed a wilful outrage upon life or property it had to be settled by hard fighting, but if he accidentally injured another person the law of *Muru* was enforced, or, as we would say, damages were claimed, by the community sacking to a greater or lesser extent, according to the magnitude of the offence, the premises of the offender. As all benefited by these freebooting expeditions, our Pakeha at first joined them, but finding that for a man like himself, who had more to lose than the natives, it did not pay, he thought it desirable to exempt himself on the plea that he was a foreigner:—

"I think the greatest haul I ever made was about half a bag of shot, which I thought a famous joke, seeing that I had sold it the day before to the owner for full value. A month after this I was disturbed early in the morning, by a voice shouting 'Get up!—get up! I will kill you this day. You have roasted my grandfather. Get up!—stand up!' I, of course, guessed that I had committed

some heinous though involuntary offence, and the 'stand up' hinted the immediate probable consequences; so out I turned, spear in hand, and who should I see armed with a bayonet on the end of a long pole, but my friend the late owner of the bag of shot. He came at me with pretended fury, made some smart bangs and thrusts, which I parried, and then explained to me that I had 'cooked his grandfather'; and that if I did not come down handsome in the way of damages, deeply as he might regret the necessity, his own credit, and the law of *murū*, compelled him either to sack my house, or die in the attempt. I was glad enough to prevent either event, by paying him two whole bags of shot, two blankets, divers fish-hooks, and certain figs of tobacco, which he demanded. I found that I had really and truly committed a most horrid crime. I had on a journey made my fire at the foot of a tree, in the top of which the bones of my friend's grandfather had once been deposited, but from which they had been removed ten years before. The tree caught fire and had burnt down: and I, therefore, by a convenient sort of figure of speech, had 'roasted his grandfather,' and had to pay the penalty accordingly."

'Old New Zealand' is evidently written by one who is a perfect master of his subject, and who ought to give us more of his delightful sketches of scenes and manners now fast passing away before the advance of civilization. Nobody will read the book without reaping from it pleasure and instruction.

*George Beattie, of Montrose. A Poet, a Humourist, and a Man of Genius.* By A. S. Mt. Cyrus, M.A. (Edinburgh, Nimmo; London, Simpkin, Marshall & Co.)

THE George Beattie whose biography and poems are here presented was born, near Montrose, in 1786, and died in 1823. About two years before his death he became attached to a heartless woman, who at first accepted his suit, but, on a sudden accession of fortune, violated her engagement and married a wealthier suitor. The result of this conduct upon the honest, fervent, but deplorably weak nature of the poet was a wretchedness so extreme that he resolved upon suicide, and, after drawing up a lengthy statement of his injuries, he perished by his own hand. Such is the tragic story which closed forty years ago, and into all the details of which Mr. Beattie's biographer thinks it desirable now to enter. No good, we think, is to be gained by this painful revelation. As the poet of a district, Mr. Beattie had his merits, but neither the genius nor the fame which would warrant the disclosure of his private griefs nor the invectives now written, as it were, upon the tombs of his wrongers. The truth is, that his biographer, altogether losing sight of proportion, has magnified a provincial minstrel into a renowned poet, and treated his domestic affairs as if they had been of importance. It is curious to remark the undue interest which is here assigned to trifles, and the ambitious comparisons to which the persons of the narrative give rise. The obscure country girl who broke George Beattie's heart may have deserved the indignation and contempt which she received, but few readers would expect to find her the occasion of such a homely and such a parallel as the following:

"The feeling of people toward Miss Gibson may be summed up in the word—horror. The horror of mankind is the most awful of punishments. To the miserable being who is thus singled out, it would be a relief if others accused them and upbraided them. The very fact of their doing so would be a tacit admission that the mark of Cain had not yet been set upon them. But to be condemned without a hearing, and when they long for a little sympathy from human hearts in their woe, to find every one shrinking from their touch; to find the human affection, of which every man is the object,



and which has a kindly glow at least after he is dead, and all human love become as cold as death—what punishment is greater than this? There are examples of it in every station in life. One of the best known is that of Richard the Third. This man paused at no deed which might secure him the crown. He numbered his wife and his brother Clarence among his miserable victims, and cruelly murdered the young princes in the Tower—a deed which is believed by some to form the foundation of the story of 'The Babes in the Wood,' though Wayland wood, in Norfolk, was the real scene of that tragedy."

We are told further of Miss Gibson that "after her marriage, she walked the streets of Montrose with a defiant air, as if she scorned public opinion." Of course, she did not escape the inevitable Nemesis. Her husband, Mr. Smart,

—"having now got her money, treated his wife with great carelessness and neglect. The following story will serve as an example: A year or two after their marriage, they were going up to Edinburgh in one of the steamers to be present on some public occasion. Mrs. S. was sitting upon a seat on the quarter-deck, wretchedly sick and cold, while Mr. Smart walked up and down with other gentlemen, paying no attention to her whatever. There happened to be there a horse-hirer from Montrose, who went by the nickname of Babylon, and who was going to Edinburgh on a like errand. Seeing her so miserably cold and neglected, Babylon came and offered her his cloak, and no creature according to him was ever more grateful, though it was from a man she would not have deigned to look at in any other circumstances. It is said that on this occasion Mr. S. made fun of her—"Who'll buy a wife?"

The mind that could adduce such insignificant gossip as this in proof of a providential retribution, was hardly fitted for the task of biography, and we may at once dismiss the memoir of Beattie by saying that it is rambling and diffuse in the extreme, and that the writer's admiration of his hero, though touching from its simplicity, is so grossly overcharged as often to give a comical turn to the most serious passages. Of Beattie's poems, the longest and best is entitled 'John o' Arnha.' The plan, and indeed many of its details, are so obviously borrowed from 'Tam o' Shanter' that the praise of originality claimed for it is the very last to which it is entitled. The poem shows a good deal of rough vigour, but it needs condensation and variety, and is wanting in art and finish. Descriptions are often, so to speak, thrown at the reader in the gross, and produce their effect less as distinct pictures than by force of accumulation. When the idea expressed is more definite, it is generally paraphrased from 'Tam o' Shanter,' or the witch scenes in 'Macbeth.' Warlocks and witches, for instance, like those that beset Tam, waylay John o' Arnha on his return home, and the weapons which they use are similar. The terrible lines of Burns—

A knife a father's throat had mangled,

Whom his ain son o' life bereft,

The gray hairs yet stuck to the heft,  
are thus spun out in the following imitation:—

And for a thivel they did use  
A sturdy stump o' knotty spruce,  
Wi' whilk a son came crash, O yow!  
Out owre his father's bare auld pow!  
An' still the faithful bark retains  
The sacrilegious sinfu' stains  
Of lappert blood and human brains.

On the whole, we prefer Mr. Beattie's descriptions of nature and rural life to those in which he paints ghostly terrors. The pastoral scene which we are about to quote is full of truth and sweetness:—

And now the weary westlin' sun  
Had kiss'd the tap o' Caterthun;  
His hin' most blink shone on the knowes,  
The lassy mist crap in the howes:

The wind was lown, creation still,  
The plover wall'd upon the hill;  
The cottage reek rais'd to the sky;  
The bat, in silence, flicker'd by;  
The moth and beetle, foes to light,  
Commenced their drowsy twilight flight:  
The ploughmen, now their labour o'er,  
Enjoy'd the balmy gloamin' hour,  
Right wazle wax'd, and fu' o' fun,  
They whistl'd down the setting sun;  
Some silly slint to meet their joos,  
As they came tripping frae Montrose.  
Ye pauky loons! hale be your hearts,  
Weel ken ye how to play your parts;  
For oft that gloamin', ere she wist,  
Full mony a bonny lass was kiss't,  
An' ran'st if chas'd by bogles eerie,  
But soon was clasp'd by her ain dearie;  
Right blythe to find they were mista'en,  
They gae their kisses back again;  
Shame fa' the saint wad ca' a crime,  
Or deem't unmeet for prose or rhyme.

Now gradual shades of gloamin' grey  
Crap gently o'er the parting day;  
The air was sweet—kind heav'n anew  
Refresh'd the earth wi' pearly dew;  
A balmy, soothing, silent shower,  
That cheer'd lik herb and fainting flower,  
Frae morning scowder'd i' the blaze  
Of Phoebus' ever dawning rays.  
The hum of straglers frae the fair  
Came floating on the peaceful air;  
The robin chautit, frae his spray,  
A requiem to departed day,  
In notes as waeome, wild, and sweet,  
They'd gar'd a lightlived lover greet.

The remaining poems, though inferior to 'John o' Arnha,' have some good descriptive passages, and the whole series justifies the interest felt in the writer as a local poet.

#### NEW NOVELS.

*Adrian L'Estrange; or, Moulded out of Faults.* (Smith, Elder & Co.)—Never was a second title more appropriate than that which figures on the first page of this unreadable novel. Adrian L'Estrange the book and Adrian L'Estrange the hero are alike "moulded out of faults." The characters of the tale are feeble errors,—the incidents are petty mistakes,—the plan of the story is a grand blunder, for which no writer has excuse in these days, when every milliner's apprentice is familiar with the leading rules of the novelist's art. The first chapter of the narrative brings upon the stage two principal personages of the story; and then the action of the drama is stayed for 264 pages, in which the reader is favoured with a tamely-written, drowsy statement of the circumstances which brought about the position in the said chapter. At p. 285 past occurrences are dismissed, and present action is resumed and maintained for thirty-five pages, when the end is attained by the reader who has waded through twenty-four pages of sentimental absurdity. What further proof is required that the author has still to learn the A B C of an art, for the exercise of which he has no natural fitness?

*Dragon's Teeth.* By the Rev. James Pycroft, B.A. 3 vols. (Booth.)—In his short Preface Mr. Pycroft calls this present work "a literary mosaic tessellated with facts." That it is true in all its essential points, as well as in many of its incidents, we need not doubt. The characters have an air of portraiture, which speaks of individuality: the descriptions of life at school and college are well worth the attention of all whom they concern. The cautions and counsels are as emphatic and authoritative as if they had been delivered in so many sermons from the pulpit. The story is a mere framework to contain the experiences of life which the author desires to enforce: this is stiff and academic, not flowing and easy. 'Dragon's Teeth' is not a light book: the moral is so true and so formidable that the compassionate reader will feel as if he had been called in to sit beside the inexorable Rhadamanthus, and his heart will ache, partly with fear and partly with sympathy, for the relentless certainty with which it is exemplified, how

Men must reap the things they sow,—

and how to indulge in pleasant sins is to sow dragon's teeth. The ever-widening circles of the evil effect of one sin are shown in this book with unflinching energy. There is not much artistic skill displayed; the story is simple almost to rudeness; there are no graces of style nor pleasant incidents to relieve the moral, which broods like an avenging

Juggernaut from the first page to the last. It is the career of a young man born to great wealth, brought up by a too tender mother, and made to think highly of himself, as of a young Sultan, from his cradle. How little good his wealth does him, how much misery he causes others, and how it all comes back to him in the end, is the scope of these pages. One point is well brought out and insisted upon, that the evil inflicted by the conduct of others can only become permanently fatal through some sin or shortcoming of the person so injured. 'Dragon's Teeth' is a work to be recommended to young men on the threshold of college life, or on the commencement of their career in the world; for the general reader, the absence of all artistic skill in the construction of the story will render it painful reading. It is not a novel: it is rather an anatomical demonstration of sin and weakness, showing their appearance and their consequences.

*Two Friends.* By the Author of 'The Patience of Hope.' (Strahan & Co.)—Unless we are mistaken, this far from entertaining little volume is an allegorical picture of what the author would term his "inner life." The first nine lines of the opening section are a fair sample of the whole book. "I was born," they run, "beneath quiet hills, among green pastures, beside still waters. My first companion was a little stream, my earliest counsellor an ancient brook. Along the edge of the stream ran a footpath, so narrow, so rarely trodden, that the ferns and wild flowers would sometimes overgrow and even hide it; and then the brook itself became my guide; one that I followed confidently, because I knew and loved it under every change." As far as we can make it out, this passage is not to be taken literally. The language is figurative; and in simple truth the author does not wish to convey an impression that he was not born at Pentonville or that he has not lived habitually within sight of a stagnant pool. The little stream is an allegorical rivulet, but we are unable to say confidently what it points to. It may signify natural piety, or love of truth, or quiet faith, or some other phenomenon of the aforesaid inner life. But this little stream is only the first of a long series of small perplexing riddles, which the reader must solve before he gets at the author's meaning. Possibly there may be found idle people willing to puzzle out the oracles of this wild utterer of doubtful sayings, but the task is not suited to men with much to do in the world's work. Here and there the narrative has a few grains of gold for the patient digger who expends much labour in searching for them; but the soil is not rich enough to repay the necessary labour of delving, puddling, cradle-rocking, washing and gathering. If the author should again take pen in hand, he will do well to put in plain, simple language the thoughts he may wish to place before the thoughtful.

#### OUR LIBRARY TABLE.

*Lights and Shades of the East; or, a Study of the Life of Baboo Harricharnder: and Passing Thoughts on India and its People, their Present and Future.* By Framji Bomanji. (Bombay.)—Mr. Framji Bomanji, a Parsi, writing in English, may fairly claim some indulgence from the critics, and have his claim allowed. His great fault is that he does not content himself with common, easy words, but calls out uncommon ones and misapplies them. Take, for example, the following sentence: "But as it is for the present, the most intelligent of the Indians astutely denied every career, cannot rise from his desk or cutcherry to administer a province, lead an army to a glorious victory, or rivet attention, even when he does not persuade, in a State Council." We must leave it to the author to explain what he means by "astutely" here; but may further remark with regard to the sentence cited, that it is a very good clue to the general design and drift of the book. India for the Indians, as soon as they are fit to govern themselves, and the sooner they are fit the better. This exposition of the author's sentiments may be supported by the following passage:—"Under a foreign government, a people can never rise above a certain amount of material prosperity, and but to a very low point in mental and moral character. Self-

government, independence, and patriotism, which, if not the only, are yet the strongest motives to exertion, are denied them. We are far from hereby insinuating that we want self-government; but yet we ask to be prepared for it in our schools and colleges. England cannot hope to be perpetually prominent, and a time may yet arrive when she shall have to yield to retarding influences, and sink into the quiescence of all things mundane; and it is against this contingency that she has to train up her Indian subjects. When the fall is prepared for her greatness, and she has to withdraw herself from India, let it not be said that she left in the miserable plight that Rome formerly left her—an easy prey to internal anarchy and foreign invasions,—but with the union and courage of a mighty nation, ready to fight its battle of independence, when needs be." As a specimen of "the coming man," Mr. Bomanji displays to us the Baboo Harishchander, the son of an indigent Kulin Brahmin, who rose to a well-salaried appointment in a Government office, and the editorship of an English newspaper, the *Patriot*, at Calcutta. The Baboo seems to have been a respectable man, with good abilities and much zeal for the regeneration of his countrymen, and the life of one who represented the better portion of the class "Young India" is not devoid of interest. We agree, however, with a correspondent of the author, who says it is a pity Mr. Bomanji has in general shortened his friend's name to Harris, which creates a doubt in the reader's mind as to the nationality of the patriot. The real name is Harishchandrah.

*Life, Law and Literature.* By William G. T. Barter, Esq., Barrister-at-Law. (Bell & Daldy.)—In a compact, well-printed volume Mr. William Barter has gathered thirty-six articles on various subjects, which in past years have been either published in periodicals or read from a lecturer's platform. The papers differ widely in merit. Those on classical subjects are readable enough, and show that their writer has studied ancient literature with intelligence and critical accuracy; but some of the essays—those, for instance, on "Punning," "Fugitive Pieces," "Periodical Literature," and "Childhood"—are specimens of feeble scribbling. Mr. Barter does not lay himself open to positive disrespect; but he lacks the special gift which, in the absence of a better name, may be called "literary faculty." This volume, opened at a lucky place, may afford amusement for an idle half-hour; but no reader will care to return to it.

*Lyra Eucharistica: Hymns and Verses on the Holy Communion, Ancient and Modern; with Other Poems.* Edited by the Rev. Orby Shipley, M.A. (Longman & Co.)—Those who hold religious Art in the highest reverence, who believe that every human gift is in some degree less or more hallowed by being laid on the altar, may be forgiven if they are not won by the artifices of sectarian affectation. Belief is as far from superstition as fine gold from counterfeit. To be illegible and unintelligible seems to some good souls an assurance of their mystical calling and vocation to pronounce oracles. The value of obsolete alphabets and modes of printing can, however, be only great to one not bent on mysticism so much as mystification. Your curiosity-monger is sprightly over a long f, and profound when some piece of imperfect orthography has to be reproduced. Here is a choice specimen of typographical foppery; and on being examined as a collection proves dogmatical and doctrinal rather than poetical. Is it Catholic? Is it Protestant? The contributors, among others, are Miss Cox, Sister M., W. C. Dix, J. M. Neale, Sister B., A. A. Procter, W. G. Tupper, Bishop Heber (!)—the man of men, as his Hindoo journals showed, who could tower above all the frippery with which persons weak in faith have tried to prank out the great Church where all may meet in prayer and praise,—Miss Winkworth—and others designated solely by initials. Is the Editor a Briton or a foreign student at the British Museum, who has therein found some antique mention of a Welsh Cathedral town as "*Banchor*," and spells it accordingly? The manner of this book does not attract us, while its argument removes it, in some measure, beyond the verge of common sacred poetry into a

world where, with all reverence, we will not presume to follow it.

*The Adventures of a Little French Boy.* By Alfred de Bréhat. Translated from the French, with Fifty Illustrations. By Ed. Moria. (Bell & Daldy.)—There is one subject, which is inexhaustible of interest, for young and old—that subject being adventures in desert places, courage under difficulties—ingenuity in turning every happy accident to account. Alas! for Mother Nature! She will not always disclose to the disheartened and starving, who are wrecked or betrayed—ravid with thirst or weak with famine—the fountain, or the fish, or the fruit in which some Philip Quarll shall find immediate comfort and relief. It does not matter. So long as boys, "the fathers of men," are left on the earth,—boys and men will devour romances of the Quarll family. This is one, and by no means the worst. Nevertheless, better than its tales of rafts and monkeys, and sharks and buffaloes, we like the introduction to the strange, semi-savage harlequinade—the story of a poor little pauper boy. This is told with real sweetness of heart, and a reference, secure of its effect, to that inborn goodness living within some of Earth's outcast and forsaken children which quickens them artlessly to struggle towards the light. No boy, little or big, could read the opening chapters of this book without caring for its hero, and being the better for it. No man will like it the worse for the touch or two of French humour, serving to remind him that he has to do with a countryman of Bernardin de St. Pierre, and Souvestre, and Feuilleton, and Serret,—that group of writers, among our neighbours, who have moved and touched many readers without diving into the abysses of Vice to bring up the demon-ore of their inspirations. The book, in brief, is one to be heartily commended.

*British Seaweeds: Drawn from Prof. Harvey's 'Phycologia Britannica.' With Descriptions, an Amateur's Synopsis, Rules for Laying out Seaweeds, an Order for Arranging them in the Herbarium, and an Appendix of New Species.* By Mrs. Alfred Gatty. (Bell & Daldy.)—In a lively-dull introduction Mrs. Alfred Gatty, although she does not always write grammatically, gives good advice to ladies beginning the studious pastime of collecting seaweeds. She advises them to wear boy's boots prepared with neat's-foot oil, short woollen petticoats, a yacht costume now becoming fashionable; and never to venture far among the rocks or from home, except under the protection of a gentleman, even although the savage should deem the finest algological specimens mere rubbish. What she has done or tried to do in her book she says, "is to bring the scientific statements of Dr. Harvey within the range of general comprehension, by such alterations of language as might soften the technical difficulties which are such a stumbling-block to amateur beginners." This object she has accomplished. Her book is a useful introduction to the study of the 'Manual' and 'Phycologia' of Harvey. And, although in what are called the Nature-printed illustrations of Mr. Henry Bradbury the plates of Dr. Harvey's great work have been greatly surpassed, yet no student of this branch of Botany can fancy that he knows what is known and received respecting a seaweed until he knows what Prof. Harvey has said about it. Seaweeds, like everything else in Natural History, are infested with an ever-changing and always dark and harsh terminology. A student, who has only turned his attention to other branches of botanical science for a few years, finds his old friends of the green, olive and purple shores concealed from him under new names, as if they had in the mean time committed felony and he were a detective, from whom they hoped to escape by means of their aliases. *Chrysemia rosea* is now *Chylocladia rosea*, *Rhodymenia laciniata* is now *Chalophyllis laciniata*, *Delesseria sanguinea* is now *Wormskoldia sanguinea*, and a new species bearing the old name of *Crucoria peltata*, this singular plant resembling a skin of blood, is now called *Petrocelis cruenta*. All seaweeds are leaf-like, thread-like, patch-like, or lump-like; and whether their colours be olive, red, or green, this may be regarded as a tolerably good arrangement of them according to their forms. Obviously enough plants of such various structures cannot all be preserved in the

same way. Just because, to a greater extent than her predecessors, she recognizes this fact, Mrs. Alfred Gatty's instructions for preserving specimens are improvements on those we have seen in previous elementary publications. They are less vague and more specific. The fact is, that almost every different kind of plant requires a peculiar treatment. Some must be washed in boiling, some in sweet, and some in salt, water. Many may be spread out on paper, some ought to be kept in bottles and others in boxes. It is an atrocity to squeeze a *Codium bursa* or green sea-apple flat; and then most weeds can be fastened down by means of skilfully-concealed and gummed small slips of paper. It is a mistake to glue them upon leaves of a book, thereby losing the control of your specimen and spoiling its most delicate branchlets and branchlets. Special instructions are needed for preserving nearly every species. An appendix of the new species is added to this volume. Out of a dozen on this list one-half are doubted or denied by Dr. Harvey himself; and probably two-thirds are mere varieties, and not one-third, or more than three or four of the dozen, are really new species.

Of publications on the Colenso controversy, &c. we have to mention—*A Few Words of Exhortation to the Public with reference to Bishop Colenso's Work on the Pentateuch, and the Connection between the Old and New Testaments; and also in regard to the Rights, Interests and Duties of the Laity*, by a Layman (Bennett).—*Christ the Lord, the Revealer of God, and the Fulfilment of the Prophetic Name "Jehovah": with a Reply to Bishop Colenso on the Name "Jehovah,"* by Thomas Tyler (Hamilton).—*Critical Analysis of the Pentateuch, and Theology of the Old Testament*, by Presbyter Anglicanus (Grattan).—*A Free Enquiry into the Difficulties suggested by Dr. Colenso with respect to the Historical Veracity of the Pentateuch*, by B. B. Rogers (Parker).—*The Pentateuch proved to be True: an Essay*, by J. R. Carr (Spottiswoode).—*A French Pastor's Estimate of Bishop Colenso's Work on the Pentateuch, Parts I. and II.*, by the Rev. T. Bost (Longman).—*Notes by the Bishop of Natal on an Examination of Part I. of his Work on the Pentateuch* by the Rev. Dr. McCaul (Longman).—*The Confessions of a Missionary: being a Defence of Bishop Colenso*, by E. Scherer (Longman).—*The Veracity of Holy Scripture implied in the Fatherhood of God*, by the Rev. W. Fraser (Parker).—*Prayers for Children and Young Persons*, by Henrietta M. Lutwidge (Wertheim).—*Three in Heaven*, by J. A. James (Nisbet).—*The First of Seven General Letters on Religion, &c.*, by a Layman (Bennett).—*Burden Bearing: a Few Words to the Weary and Heavy Laden*, by G. W. Mylne (Wertheim), and *Reason and Revelation*, by the Venerable John Sinclair (Macintosh).

## LIST OF NEW BOOKS.

- Anglo-French Treaty of 1860, and Anglo-Belgium, 1860. 8vo. 10/6  
Arthur's True Riches, or Wealth without Wings. 12mo. 2/6 cl.  
Bull's Guide to the Western Alps. post 8vo. 7/6 cl.  
Bona's Cheap Series: 'Baron Munchausen,' post 8vo. 1/6 bd.  
Boutell's Heraldry, Historical and Popular, 2nd edit. 8vo. 10/6 cl.  
Butler's Atlas of Ancient Geography, n. ed. med. 8vo. 12/; 4to. 12/6  
Butler's Atlas of Modern Geography, n. ed. med. 8vo. 10/6; 4to. 10/6  
Butler's Atlas of Ancient and Modern Geography, 4to. 22/ hf. bd.  
Corderius's Confessions of an Enquiring Spirit, 4th edit. 8vo. 30/6  
Cook's Curiosities of Occult Literature, post 8vo. 12/6 cl.  
Cripp's Laws of Church and Clergy, 4th edit. 8vo. 30/6 cl.  
De Forquet's Fables Parlantes, speaking Fables in French, 3/6 cl.  
Family Treasury, Vol. Jan.-June, 1863, roy. 4/6 cl.  
Gould's Iceland, its Scenes and Sagas, illust. roy. 8vo. 28/ cl.  
Guide to the Unprotected in Relation to Property, 8vo. 3/6 cl.  
Guizot's Conseil de la Jeunesse, par Chateaubriand, 12mo. 2/ cl.  
Hardwick's Christ and other Masters, 2nd edit. 3 vols. 8vo. 15/6  
Ingelow's Poems, 8vo. 5/ cl.  
Langford's Pleasant Spots and Famous Places, cheap edit. 1/6 bd.  
Lawson's Manual of Popular Physiology, 8vo. 3/6 cl.  
London Journal (The), Vol. 37, 4to. 4/6 cl.  
London (Map of) in the Reign of Charles the First, 5 sheets, 15/6  
Lowth's Wanderer in Western France, illust. 8vo. 15/ cl.  
Mary Lyndsay, by Lady Emily Ponsonby, 3 vols. post 8vo. 31/6  
Mathison's Military Bands and their Re-organization, roy. 8vo. 5/6  
Maxwell's Stories of Waterloo, new edit. 12mo. 1/ swd.  
Miles On the Horse's Foot, 3rd edit. royal 8vo. 12/6 cl.  
Naval and Military Lib.: 'Grant's Phantom Regiment,' 8vo. 2/6  
Nine Sermons on the Lord's Prayer, 18mo. 1/6 hf. cl.  
Noble's Behind the Veil, and other Poems, 8vo. 7/ cl.  
Oxford Pocket Classics: 'Aristophanes' Acharnians, 18mo. 1/ swd.  
Ramsey's Catechism's Manual, 2nd edit. 18mo. 1/6 cl. swd.  
Ridley's Sermons in Plain Language, 8vo. 2/6 cl.  
Ronge's English Kinder-Garten, 3rd edit. 8vo. 4/6 cl.  
St. John's Natural History and Sport in Moray, 8vo. 8/6 cl.  
Sharpe's London Magazine, Vol. 23, new series, roy. 8vo. 6/6 cl.  
Sketches on Thin Ice, by Author of 'Reynard the Fox,' post 8vo. 8/6  
Spectator (The), with Notices of Contributors, new edit. 8vo. 8/6  
Standard Novel Lib.: 'Hook's Gurney Marriell,' 8vo. 3/6 bd.  
Stevenson's Cyclo. of Commerce, new ed. 8vo. 10/6 cl.  
Three Essays: Learning, Science, and Language, 8vo. 5/ cl.  
Tuswell's North Devon Scenery Book, tinted illust. 8vo. 10/6 cl.  
Waterston's Cyclo. of Commerce, new ed. Sup. by Simmonds, 16/6  
Young Woman's Companion, 8vo. 2/6 cl.



## PRICES OF PICTURES.

6, Pall Mall, July 14, 1863.  
I observed in your last week's Journal a letter from Mr. J. E. Gambart regarding my purchase of 'The Railway Station' picture, by W. P. Frith, R.A., that I only paid Mr. Frith 13,000*l.* for it. I beg to inform you that the statement is untrue.

HENRY GRAVES, Publisher to the Queen.

\*\* It would have been more satisfactory to the public, who have an angry sense of being mystified about these sensation prices, had Mr. Graves said in what particular and to what extent Mr. Gambart's statement was untrue. Does Mr. Graves mean to say that he has given more than 13,000*l.* for the picture of 'The Railway Station'? If so, Mr. Gambart is certainly very much in the wrong. Mr. Gambart asserts that "for about 13,000*l.*" Mr. Graves has purchased—not only the original picture, but also a subscription list of 16,000*l.*, the copyright in the work, the plate in its progressive state, the use of a replica and other things. All this is a very different affair from a mere purchase of the picture—whether for 13,000*l.* or 20,000*l.* It is a series of purchases, included under a common term and paid for in a general sum. To the assertion of this sale, Mr. Graves must allow us to remind him that his reply is no real denial. Mr. Gambart said "about" 13,000*l.* Mr. Graves does not deny that the price was "about" 13,000*l.*; but only that it was not exactly 13,000*l.* Is this a quibble about the pound of flesh? If there is no mystification in the matter, it will be easy for Mr. Graves to say so.

## SOURCE OF THE NILE.

Col. Greenwood has suggested an inquiry of very great interest—as to the possible outlets of lakes, and we are not surprised at receiving a good deal of correspondence on the subject. Physical geography is still an incomplete science. In his theories of water-action Col. Greenwood goes back to first principles; reasoning through his apparent geographical puzzles by the light of his safe geological knowledge. His theory is, that a lake can have but one outlet, and consequently that Capt. Speke's Map of the Victoria Nyanza and its outlets must be erroneous. Prof. Jukes adheres to that view. But we warn Col. Greenwood and Prof. Jukes that this theory will be fiercely contested, not only by the friends of Capt. Speke, but by many independent observers. One of the first in the field is the new Secretary of the Royal Geographical Society:—

"July 14, 1863.

"It is perhaps rather early either to impugn or defend the discoveries of Capts. Speke and Grant at the sources of the White Nile. Until more detailed investigation has been made, it would be idle to discuss whether there really are, as described by those gentlemen, two distinct rivers issuing from Lake Victoria Nyanza, and uniting after a short independent course. But as Col. Greenwood doubts the possibility of such a phenomenon under any circumstances, and Mr. Jukes 'regrets that our gallant explorers should have neglected to make themselves masters of the elementary facts and principles of the science of geography,' I wish to invite attention to the general physical question thus raised, and to propound, but with much diffidence, a theory by which, in our present imperfect acquaintance with the physical condition of Lake Victoria Nyanza, it seems to me possible to have two rivers issuing from it.

"In the first place, without in the slightest detracting from the merits of those two gallant men, the farthest source of the White Nile has not yet been reached, since numerous streams flow into the lake, the largest or longest of which must, of course, according to the usual mode of computation, be regarded as the parent stream. But the outline of the lake on its southern shore, a rough segment of about 40° of a circle, would seem to imply that the mountain range which forms the 'water-parting' either sweeps round in a somewhat circular form, or, as is more probable, that there is more than one mountain range meeting each other at an angle more or less obtuse. Such,

at least, is the lesson taught by the analogy presented by almost all lakes, the shores of which will usually be found to follow the same general curves (though on a much smaller scale) as the ranges of mountains or contours of table-lands, whose waters they collect. If, therefore, we can conceive that the range of mountains is sufficiently lofty to cool the rain-water, or that one of the supposed ranges is higher than the other, or that at certain points the mountain ranges approach the lake more than at others, thus giving the water a shorter distance to run and a greater fall, and so preventing its attaining a high temperature before reaching the lake, we might have, under any of these hypotheses, large bodies of water cooler than the surface water of Lake Nyanza, constantly flowing into it. This water being cooler, and therefore denser, would naturally remain at the bottom, and would only rise to the surface as the heated and more rarefied surface water was drawn off.

"Now, it must be borne in mind that we know absolutely nothing of the configuration of the bottom of the lake, and hence I violate no possibility, and assume nothing inconsistent with physical geography when I imagine a submarine barrier stretching, more or less completely, across the lake, about midway between either end. The amount of water upon this supposed cross-beach will, of course, vary with the season; and, probably, it never has much less than 8 or 10 feet of water over it, while other portions of the lake may be of very great depth. But Sir Charles Lyell has amply proved that we must look for an explanation of physical phenomena of the nature of that we are considering, in natural forces exercised during a long series of alternate upheavals and depressions, extending over indefinite periods of time. If, therefore, during one of these, the presumed ridge was thrown up so as to leave but a foot or two of water over it, or possibly to lift it temporarily above the level of the water, so as to divide the lake in two, the accumulating waters must, necessarily, find an escape somewhere; and hence the second outlet would be formed, which it so puzzles us to account for on any other principle. The next period of depression would restore the lake to its normal proportions; but, meanwhile, the work of erosion had been going on at the outlet of the new channel, and unless the depression was carried below the depth of the new channel at its outlet from the lake, the volume of water in such channel would not be materially diminished, and, if the supply were sufficient, might continue to drain the lake, even when restored to its original uniformity. Such seems to be a possible solution of what may, of course, prove to be unfounded in fact, upon more rigid scrutiny. But I would caution all and sundry who refuse their belief to anything that transcends our limited experiences of the abnormal manifestations of natural forces, that nothing can be more dangerous in science than to say, 'This cannot be.' Upon the above hypothesis, the double outlet to Lake Victoria Nyanza seems to me a far less extraordinary phenomenon than the converse one of the bifurcation of the Orinoco at an elevation of 1,130 feet above the sea, so as to form a complete water-communication between the Orinoco and the Rio Negro by the Cassiquiare. And it should teach humility that that, too, was, for upwards of a century, set down as 'a traveller's tale,' till actually tested by Von Humboldt. HUME GREENFIELD."

Mr. Greenfield has the disadvantage of not supplying an instance of a lake with two outlets. One example would be worth many reasons. Another Correspondent, a kinsman of Capt. Speke, undertakes to supply the required example of a lake with two outlets:—

"The Norwegian lake, Lessoe, near the Dovre Field, in the province of Christiania, supplies the head-waters of the rivers Rauma and Langen, the former flowing through the Ramsdal to the North Sea, and the latter to the Skager Rak. The Otta River, another branch of the Langen, comes out of the Breiddals Lake, which, at its other extremity, sends its waters to the Stor Fiord. Any good Atlas will show these facts; and, for further proof, I will refer your readers to Murray's 'Handbook for Northern Europe,' route 30, and Forbes's 'Glaciers in Norway.'"

The matter is of scientific importance; and we may leave these facts and arguments to the consideration of Col. Greenwood and Prof. Jukes.

## TWO EDITIONS OF 'PERICLES' IN 1609.

St. Mary's, West Brompton, July 13.

It has long been known (see the editions of Knight and Collier, and Bohn's edition of Lowndes) that the various copies of the first edition of 'Pericles' presented a large number of textual variations, "minute differences such as present themselves to a printer's eye, and show that the types were kept standing to meet a constant demand." These are Mr. Knight's words. Mr. Collier has shown that some of the "differences" were anything but "minute." A recent examination has resulted in the belief that, instead of the types having been kept standing to meet the public demand for the play, there were, in reality, two distinct impressions of 'Pericles' issued in the year 1609. In the hope that this point, which it is hardly necessary to observe is of considerable importance in reference to the text of this curious drama, may be more fully investigated by some experienced bibliographer, I venture to submit the following observations.

The two editions, presuming that I am correct in this new view of the subject, are readily distinguished from each other by the character of the initial letter in the first page of the text. In one, which, for the sake of distinction, may be called Edition A, the letter T is under a garland supported by two upright, *whole-length*, nude figures. In the corresponding device in Edition B, there is no garland, but in its place a kind of scarf, and a *half-length*, nude figure on either side. The title-pages are identical, with the exception that there are three or four *leads* fewer in A than there are in B. Throughout the two impressions the collator is perpetually meeting with variations of spelling, and with different founts of type. Occasionally, it would seem that a few lines of a form used for one edition had been included in the other; but, on the whole, I cannot help thinking that, with the exception of the title-page, the bulk of the play was re-set. The excessive variation in the orthography precludes the acceptance of Mr. Knight's theory; for no compositor in his senses would have taken the trouble of making such numerous alterations of an unnecessary and frivolous character, had the types really been kept standing. But in the case of some of the letters, as, for example, of that of the capital letter I in the riddles, and in words printed in italics, a *different fount of type has been used*. There are, also, variations of the dispositions of some of the lines, although one edition has evidently been made to look as much like the other as was possible. Edition A is generally the least correct, and may, perhaps, be considered the first; but in some instances its readings are clearly right, while the alterations made in Edition B are as clearly wrong. Notes of a few of the more important textual variations between the two impressions may be thought interesting.—

## Act I. scene 2.

The thing the which is flatter'd, but a spark,  
To which that blast gives heat and stronger glowing.

—Mr. Dyce says that ed. 1609 reads *heat*, corrupted, in later editions, into *heart*. Mr. Collier asserts that all the old editions read *heart*. The word is *heart* in Edition A, corrected to *heat* in Edition B.

## Act I. scene 2.

How dare the plants look up to heaven, from whence  
They have their nourishment?

—Mr. Collier says,—"Malone tells us that the 4to. 1609 has *plants*; no copy of that edition we have seen reads *plants*, but *planets*; the mistake is evident, and in Malone's copy it must have been corrected while the sheet was going through the press." In Edition A it is printed *planets*, corrected to *plants* in Edition B.

## Act I. scene 2.

When all, for mine, if I may call't, offence,  
Must feel war's blow, who spares not innocence.

—The copy used by Mr. Collier reads *fears*, that by Malone, *spares*. The former used Edition A, the latter, Edition B.

## Act II. scene 1.

How Thallard came full bent with sin,  
And hid intent, to murder him.

—So, in Edition A, and in the Duke of Devonshire's copy, as quoted by Mr. Collier. Malone says that this copy reads, "And hid in Tent." A copy of Edition B, now before me, reads, "And had intent to murder him," as it is printed in the later editions.

## Act III. scene 1.

Oh! still  
Thy deafening, dreadful thunders; gently quench  
Thy nimble, sulphurous flashes!

—Mr. Collier gives "the adverb gently on the authority of an edition of 1609, which Malone quotes in a note; but in all the impressions we have seen it is *daily*." The fact is that it is *daily* in Edition A, and *gently* in Edition B.

## Act III. scene 3.

For which the people's prayers still fall upon you.

—So in Edition B. The word is *daily* in Edition A, a variation which has not been noticed.

## Act IV. scene 1.

How now, Marina! Why do you weep alone?

—So the Duke of Devonshire's copy, as quoted by Mr. Collier. In Malone's copy the word is *keep*. It is *weep* in Edition A, *keep* in Edition B.

## Act IV. scene 4.

Thetis, being proud, swallow'd some part o' the earth.

—"Every old copy, including Rowe's edition," observes Mr. Collier, "corruptly reads, *That is*." This corruption, however, is found corrected to *Thetis* in Edition B.

## Act V. Chorus.

And to him in his barge with fervour hies.

—Mr. Collier here observes,—"Malone's copy of the 4to., 1609, reads *former*; this is another passage corrected as the play went through the press, because the copy in the library of the Duke of Devonshire has the true word, *fervour*." The fact is, that it is printed *fervor* in Edition A, and *former* in Edition B.

## Act V. scene 3.

The gods for murder seemed so content.

—"So all the editions," says Mr. Collier, "after the first of 1609, which reads to *content*." This is the case, certainly, with Edition A, but in Edition B it is printed *so content*.

At present I have used but two copies of Edition A, and one of Edition B. It would be desirable that this subject, which I think you will admit is a curious one, should be more fully investigated by those who have access to other copies of the same date.

J. O. HALLIWELL.

## KILIMA NJARO AND THE ROYAL GEOGRAPHICAL SOCIETY.

July 15, 1863.

CREDULITY is little esteemed in scientific circles. Every fact or operation in nature is subject to certain laws, the demonstration of which is more acceptable to an enlightened mind than the marvels that pretend to infringe them. It was well said by Mr. Lowe, in a recent address to the London University College, that scepticism, not theological but scientific, is commendable, because it ought to be our purpose in all cases to seek the truth. The Astronomical Society never allowed itself to be dazzled by accounts of prodigious showers of stars, but patiently listened to the gentleman who proved that the stars in question were nothing more than thistle-seeds seen out of focus. The Geological Society can look circumspectly at old bones and flints, and shake its head even at that magical word Antiquity. There is but one learned body among us which never doubts or investigates, and which, keeping aloof from scientific questions, addresses itself, as we may say, entirely to the galleries. Thus, adapting itself to the meanest capacities, it has achieved an unparalleled pecuniary success, with a total loss of literary and scientific character.

These observations are called forth by the re-appearance of the Baron von der Decken, who has a second time ascended Kilima Njaro, the great Snow Mountain, as it is scrupulously called in the *Journal* of the Royal Geographical Society, and who, in a region which, to many an accomplished man, would seem a new world, is still incapable of discovering anything but snow. It will not be

necessary here to retrace the past history of this mountain, or to relate how the vacillating, inconsistent accounts of the missionaries gave rise to doubts; how its distance from the coast was reduced from 300 to 180 miles (the latter, probably, double the truth), and its height definitely fixed, by Dr. Krapf, at 12,500 feet. These particulars have been already amply related in Nos. 1790 and 1793 of the *Athenæum*. But it is as well to call attention to the fact, that the champions of the missionaries, or, as they might rather be called, the opponents of critical scrutiny, remained throughout totally ignorant of all the details of the case. They do not appear even to have read the missionary narratives. In the *Journal* of the Royal Geographical Society, published this year, we read that Kilima Njaro is a volcanic cone, a statement totally unfounded. It is, in truth, a trachytic mass, rising towards the south-west so slowly that, according to Rebmann, two cows could draw a waggon to the summit, distant, apparently, a few hours' journey. This slow ascent, noted also by the Baron von der Decken, is an important feature, since, under such conditions, a summit 20,000 feet high could not be less than 30 or 40 miles from the base.

It can hardly be doubted that when the Baron von der Decken met Rebmann at Mombas, he thought of their Fatherland, and that, touched by the enthusiasm kindled by Dr. Petermann in defence of the oppressed German missionaries—an enthusiasm politic as well as generous,—he chivalrously resolved to confirm their statements as he understood them. At all events, being permitted to visit the interior by those who had influence enough to exclude from it Dr. Bialloblotzky, and to turn aside Capt. Burton, that was precisely what he did. He repeated Rebmann's assertion of opinion; for when that missionary concluded that the white matter said by the natives to be silver must be really snow, he only expressed an opinion. It is true that the Baron saw also an avalanche; but in that we recognize only a dextrous change of phrase. The supposed snow, whether lying or falling, was never approached by him. That expression excepted, the words in which he relates his discoveries are borrowed from the missionaries. But when he speaks of the height of the mountain, he adopts Rebmann's first conjecture, unmindful or wholly ignorant of the reduction in that estimate subsequently, and doubtless with good reason, made by Dr. Krapf.

But, perhaps, it will be said that he has settled the altitude of the mountain by observation. That is precisely what requires to be proved. That he has made observations cannot be doubted, since he says so; but that they have any value, or can yield the desired results, is a point which cannot be conceded as a matter of course. Mr. Thornton, who, as Dr. Norton Shaw expresses it, "joined the Baron to the mountain," and is stated by the same authority to be a man of science, had no instruments whatever; and although a collector of geological specimens may be called a man of science, we cannot, therefore, assume that he was acquainted with the use of instruments or with practical geodesy. As to the Baron himself, all we know is that he has been for nearly three years on the eastern coast of Africa, during which time he has not communicated to the learned world a single particle of precise information of any kind.

And let it be observed that in the Baron's mode of proceeding there is something specially calculated to awaken scepticism, for he went forth to measure the altitude of mountains unprovided with any hypometrical instrument whatever. He took the very unusual course of deducing the height of the mountains from a geodetical survey of a very wide region—a geodetical survey executed with a theodolite and a sextant, while he rambled over the plains, surrounded by, and perpetually quarrelling with, a numerous crowd of half-savage followers.

The calculation of a survey extending over 1,000 square miles is a heavy labour even for an experienced calculator. The Baron has therefore favoured the world only with what are called rough calculations, that is to say, with conjectural estimates that affect the authority while they disclaim the exactness of arithmetic. All his

results, without exception, are in round numbers; and seem, so far as they can be tested, to be double the reality. He found Shimba, where he crossed the coast ridge, to have a height of 800 feet. Kadiaro, with an altitude of 5,000 feet, he ascended to a height of 4,000. Thence, he turned to the south-west, and, after a circuitous journey, reached Kilima Njaro, to the eastern peak of which he assigns the absolute height of 17,000 feet; the western dome rising to 20,000, on which is a cap of snow with an extent downwards variously estimated at 3,000, 4,000 or 5,000 feet. In the enumeration of mountains seen and measured (in round numbers), we miss Shira, south-west of Kilima Njaro, and on which Rebmann thought he saw snow. On the other hand, we find Meru mentioned, 18,000 feet high, situate far to the west, and which the Baron having never seen, yet adds to his list, in the language of the missionaries.

The natives, he tells us, stated that the White thing (*das Weisse*) on the western summit is permanent. This certainly does not prove it to be snow. But, he goes on to add, that it disappears altogether from the eastern summit in the hot season. This, which is an inference, and not a statement of observed facts, is obviously intended as a confirmation of Dr. Krapf, whose words, however, are that the snow comes very far down in the rainy season. But, since the rainy season is also the hot season, it is evident that these two statements are contradictory.

On his first visit to the mountain, the Baron ascended to an estimated height of 8,000 feet; on his second attempt, he reached the elevation of 13,000 feet. At the latter height, his followers suffered so much from the rarefaction of the air that he could go no further. He encamped on the mountain; it snowed heavily at night (in December, when the sun was nearly vertical), and in the morning the snow lay deep all about and below him; and, "What can be said now," he exclaims, "against the snow-nature of the mountain by that obstinate geographer Cooley?" I can only reply, having first tendered the Baron my felicitations on so opportune a fall of snow, that I find it much easier to believe in the eccentricities of a traveller than in those of nature; and, having weighed all the circumstances, I prefer suspending my judgment on all points, until I shall have learnt something more of his character.

There is no allusion made in this second journey to the summit of the mountain and its perpetual snow. The heavy nocturnal fall of snow in the hottest season, nearly under the equator, at an assumed elevation of 13,000 feet, is evidently adduced in support of Dr. Krapf's strange doctrine, that perpetual snow may lie on Kilima Njaro at and below 12,500 feet, owing to the peculiar snow-nature of that mountain, though unknown in Abyssinia, much further from the equator, and at a much greater height. "When it is considered," says the Doctor, "that cold sea winds blow towards Kilima Njaro eight months of the year, and that the north wind (from the equator) reaches it over Kikuyu, it will be apparent that it must be wrapped in perpetual snow"! These arguments have less force than the proofs of a snow-nature discovered by the Baron von der Decken.

At times the Baron's statements vary widely from those which he wishes to corroborate. Dr. Krapf on his first journey to Ukambani, arrived on the third day's march at Maungu, whence he saw Kilima Njaro over Bura, and concluded that "the white matter (thus seen from a distance supposed by him to be 100 miles) could be nothing but snow." Rebmann discovered the mountain and the snow simultaneously from a distance of only two days' march. Now the Baron ascended to a height of 4,000 feet, Kadiaro, about 20 miles south of Maungu, yet he does not appear to have seen, any more than Rebmann who stood on the same height, the great mountain in the west. At all events he did not see its snow, for he expressly informs us that the snow is first discernible between Kadiaro and Párá, that is, from the south-east; though, he adds, that it is much more plainly seen from Kilima and Majame, that is to say, from the very foot of the mountain. The snow appears from



the east as a cap, but the sun in the zenith shows it in long lines (dykes or veins). Is there not something inexplicable in the capricious visibility of snows covering a high mountain in a sea-like plain only 50 miles at the utmost from Kadiaro, and yet not seen from the latter point?

From the preceding remarks it may be inferred that we find nothing convincing in the Baron von der Decken's communications. His scientific proceedings are characterized by oddity; his results studiously disclaim exactness; he is silent as to refraction, which in his undertaking ought to have been a special object of study; his observation is confined within the narrowest range, and he generally affects to tread in the very steps of the missionaries; yet he makes one step so fatally independent as to expose at once the hollowness of his labours and falsify his whole scheme of operations. Dr. Krapf tells us how, when he had crossed the high plain of Shimba, he looked down on the great sea-like plain extending westwards far into the interior. Both he and Rebmann mention Ndunguni (i.e. the place of clay) where, about 15 miles from the coast, a descent of about 200 feet leads down to the level of the plain from which the mountains rise, separately, like houses, and which, according to the latter, inclines westwards. In the lowest part of this plain lies Lake Yibé, pointed out at no great distance to Rebmann, though, through defect of sight, he was unable to descry it. Now the Baron von der Decken descended from Shimba into this plain; went first southwards, and having by a circuitous route arrived at Lake Yibé, he informs us that its shores have an absolute elevation of 1,700 or 1,800 feet; that is to say, 1,200 feet, at least, above what the statements of Krapf and Rebmann will allow us to assign to them. Since Rebmann from Kilima could see Mount Yambo on the coast (2,500 feet), at a distance of 90 or 100 miles, it is manifest that the intervening country can have no such elevation. The height assigned to the country about Yibé must be rejected as utterly inadmissible; but it was over this tract that Kilima Njaro was approached, and the levellings were made which determined the altitude of that mountain: these, therefore, were all manifestly erroneous, and must be rejected. No ingenuity could have devised a plainer proof of the worthlessness of the Baron's scientific operations.

It must, however, be mentioned that the Baron, writing in September last, says, in reference to his intended second journey, that he would follow his former route by Lake Yibé, in order to review some observations and measures which had proved discordant. It has also been stated by his present assistant, Dr. Kersten, that most of the notes of observations had been carried off by Mr. Thornton, who, as one engaged in the Baron's service, had certainly no right to them if they had any value. Thus it is evident that the proclamation of the results was premature. The Baron may possibly make very important corrections in his work, or, satisfied with the trumpeting of a news-vending fame, he may allow it to sink into oblivion, pleading loss of papers or some other mystification. As far as the great Snow Mountains are concerned, his vocation is apparently at an end; for he has provoked the enmity of the people and ruler of Zanzibar by his intolerant fanaticism; and, indeed, he distinctly avows that he deems it in the highest degree meritorious to do all the harm he can to Mohammedans ["da ich es für das verdienstlichste Werk halte, den Mohammedanern wo ich nur kann zu schaden"].

In the mean time a question arises, concerning not so much the snows of Kilima Njaro as the scientific character of the Royal Geographical Society. No sooner had a flashy account of the Baron's discoveries reached Whitehall Place than the Royal Geographical Society, with a confident gravity which the great Zaddiel himself might envy, felicitated the Friends of Geography on the complete solution of the snow problem. Now among the rulers of that Society are three gentlemen, Everest, Waugh and Yule, as competent as any men living to decide on the *prima facie* value of the Baron's proceedings. It is possible, too, that the latter may have communicated some hitherto unpublished particulars of distance, longitude or latitude, such

as a man of common sense would select as an offering to geographers. Allow us, therefore, to call on the Royal Geographical Society to state distinctly, 1st, Whether they have received from the Baron von der Decken any strictly geographical data; 2ndly, Whether the decision as to the all-sufficiency of his observations proceeded from the officers above named, or from Dr. Norton Shaw; did it rest on scientific grounds, or was it a mere measure of policy, and a move in the cause of Puff & Advertisement *versus* Inquiry & Proof? It would be well, too, if Sir R. I. Murchison, who confessed some three years ago his doubts as to those perpetual snows under the equator, visible only to the favoured few, would frankly state the grounds of his change of opinion.

It is not irrelevant here to remark, that the strictures of Mr. Beete Jukes, in a recent number of the *Athenæum*, on Dr. Livingstone's 'Net-work of Rivers,' exemplify the blindness of justice; for the map so censured was produced by "the careful elaboration" of the Royal Geographical Society. Nor is its total disregard of the laws of physical geography its most disgraceful feature. The traveller may have offered many crude suggestions, but he was assuredly quite powerless in deciding and completely at the mercy of his sapient advisers. He erroneously supposed that the Portuguese expeditions to the interior started, not from Tété, but from Zumbo, a place 200 miles further west, and for the last century inaccessible to the Portuguese. Lacerda's papers, he says, were all lost, and of Gamitto's narrative he never heard. His map was drawn in accordance with these views; and yet it must have been known to his advisers, that Lacerda's journal and Gamitto's volume and map were then lying on the library-shelves in Whitehall Place. Lacerda's journal was cited and abridged in a little volume ('Inner Africa Laid Open'), published in 1852, and his route was delineated in a map of the same date. But it seemed expedient to Dr. Norton Shaw to affect entire ignorance of these works, and of the information contained in them. The truth therefore being suppressed, a very shameful tissue of wilful ignorance and error was laid before the public in the name of the Royal Geographical Society. Such a course cannot be suddenly checked. In order to conceal these suppressions, it was necessary that Capt. Burton should be misled by those who pretended to instruct him; and whenever his mistakes and misstatements respecting the Lake and the nations on its western side, shall have been disclosed and explained, it will be seen that the Royal Geographical Society has been quite as successful in spreading geographical darkness as in filling its coffers.

W. D. COOLEY.

#### ROYAL ACADEMY.

OUR readers are aware that for some months past a Royal Commission has been inquiring into the alleged defects of the Royal Academy. A Report has just been published, which contains some very singular recommendations. The Commissioners were Earl Stanhope, Lords Hardinge and Elcho, Sir Francis Head, and Messrs. Danby Seymour, William Stirling and Henry Reeve. This body was not considered hostile to the Academy, nor will its Report be accepted by the public as other than fair, whatever may be thought of the conclusions drawn and the recommendations made. On these there will be no lack of discussion. The amount of evidence taken has been somewhat voluminous, though more than one Member of the Academy refused to answer questions or to make any statement for the public information. The Report founded on this mass of evidence is itself brief and striking. It will suffice for to-day if we notice the more important points.

The chief point is, that the Commissioners advise the Crown so far to alter the constitution of the artistic body as to enlarge the number of members, and to introduce lay members into it. Many will think this latter proposition a jest.

They say the number Forty should be raised to Sixty; ten of the new members being non-professional—that is, non-artistic: their function being to represent the public at the Council board in

Trafalgar Square, and to represent the Academy in Parliament, in the press, and elsewhere.

In the second place, they recommend that the number of Associates of the Royal Academy should be raised from twenty to fifty. They propose to give to these fifty Associates a share in the general government of the Academy: a change about which we should think there can be no serious dispute. They would have the President really elected by the whole body of artists, not nominated by the Crown, as at present, under a pretence of election by the Forty.

Following the pattern of Belgium and other countries, they suggest that there should be an Associate class in connexion with the Academy, to include distinguished painters and sculptors of foreign nations. Many of our own eminent artists are Members of foreign Societies, more liberal than our own; and we do not see that any reasonable objection can be raised to this suggestion of the Commissioners. They would also provide a class into which designers, carvers, seal-engravers, and other Art-workmen might be brought. If this recommendation should be adopted by Parliament, the constituency of the Royal Academy will be very greatly enlarged.

The Commissioners propose to increase the President's salary by a large sum:—to make him a sort of artistic Lord Mayor. The present allowance is not very contemptible. But that is a detail open to after-consideration. They also propose to have two Vice Presidents, who shall have seats in the Executive Council. In this Executive Council they suggest, that the lay element should always be represented by the presence of two non-artistic Members.

There are a few other points of interest in the Report. But these are the chief; and it will be seen that the recommendations are not of a kind to preclude discussion.

#### OUR WEEKLY GOSSIP.

Mr. Hume Greenfield has been elected Assistant-Secretary to the Royal Geographical Society, in the place of Dr. Norton Shaw, resigned.

A movement is being made by some of the nobility and gentry of Somersetshire, of which the Speke family are natives, to mark their appreciation of the services of Capt. Speke, the Nile traveller. It is at present intended that a work of Art, dependent in some degree on the amount of subscriptions raised, and commemorative of the story of "The Discovery of the Nile," shall be placed in the County Hall, at Taunton, adjoining the marble memorials of Blake and Locke. Mr. Arthur Kinglake, one of the promoters of the undertaking, has received a memorial design, which has been approved by Mr. Baily.

Mr. Mulready, R.A., was buried at Kensal Green on the 13th inst., privately, the funeral being attended only by his two sons and a few old friends. The Royal Academy proposed to be represented at his funeral, but the offer was declined, in accordance with the artist's wishes. A paragraph has appeared in some of the daily papers to the effect that he had written his own life in the year 1805, under the title of 'The Looking-Glass; or, a True History of the Early Years of an Artist,' by Theophilus Marcliffe. This is not true. That book was written by Godwin, on a groundwork of fact. Godwin knew the career of the young artist very well, having employed him in the illustration of several books. In noticing, last week, Mr. Mulready's 'Train up a Child in the Way he should go,' it was stated by mistake that the work was in the South Kensington Museum, whereas it is the property of Mr. Thomas Baring, who purchased it from the artist. This picture was injured by a fire at Mr. Baring's, and restored, with much repainting, especially of the background, by Mr. Mulready six or seven years ago.

Mr. John Plummer, the lame poet, of Kettering, has won the first prize of 20*l*. recently offered for the best Essay 'On the Advantages accruing to the Nation, collectively and individually, from its Possession of the Colonies, considered in Economical, Political, and Moral Points of View.' The adjudicators were: Sir Henry Young, late Governor

of Tasmania, the Archdeacon of Middlesex, and Stephen Walcott, Esq., one of H.M. Emigration Commissioners.

The Council of the Institution of Civil Engineers have awarded the following premiums for the Session of 1862-3:—A Telford Medal, and a Telford Premium, in books, to J. Brunton, for his 'Description of the Line and Works of the Scinde Railway,'—to J. R. Mosse, for his paper on 'American Timber Bridges,'—to Z. Colburn, for his paper on 'American Iron Bridges,'—and to H. Hayter, for his paper on the 'Charing Cross Bridge.' A Telford Premium, in books, to W. M. Peniston, for his paper on 'Public Works in Pernambuco, in the Empire of Brazil,'—to W. H. Preece, for his paper on 'Railway Telegraphs, and the application of Electricity to the Signalling and Working of Trains,'—to A. W. Makinson, for his paper 'On some of the Internal Disturbing Forces of Locomotive Engines,'—to D. Miller, for his paper on 'Structures in the Sea, without Cofferdams, with a Description of the Works of the New Albert Harbour at Greenock,'—to R. Crawford, for his paper on 'The Railway System of Germany,'—to W. Cudworth, for his paper on 'The Hownes Gill Viaduct, on the Stockton and Darlington Railway,'—to J. G. Fraser, for his paper, 'Description of the Lydgate and of the Buckhorn Weston Railway Tunnels.' A Watt Medal, and the Manby Premium, in books, to J. Fernie, for his paper 'On the Manufacture of Duplicate Machines and Engines.'

The Committee formed for the purpose of restoring the Church of St. Bartholomew the Great, West Smithfield, received some archaeological friends in the church on Monday last, when, after a few words of introduction from the Rev. John Abbiss, the Rector, the Rev. Thomas Hugo commenced with the history of the monastic establishment, derived from the records and mediæval chroniclers. Mr. J. H. Parker followed, with an architectural account of the church; and Mr. Beresford Hope concluded, with an exhortation to liberality and of encouragement to the participants in the work. The promoters of this restoration appeal to the public for aid in raising the necessary 4,000*l.*, on the ground that the work is not merely parochial, but national, in its character. Nearly 1,100*l.* had been promised at the close of the meeting, the larger proportion being contributed by the parishioners themselves.

With a modesty and silence worthy of remark, a little School of Art has been at work in Marylebone for about a year. We fancy that very few inhabitants of that wealthy quarter of London knew of its existence until Tuesday last, when Mr. Beresford Hope, its President, distributed at the Court House the prizes which the students have very honourably won. We are glad to record the fact that two of the national medallions—the blue ribbon of the Art-schools—have been gained by pupils of this young society: one by Mr. F. Braun, for specimens of marqueterie, and a second by Mr. H. Montford for his model of a figure from the east. It is so common to hear the drums beating and trumpets blaring before any work is done, that it is a pleasant surprise to find a School of Art in our midst announcing itself, not by promises, but by success.

We have received from Messrs. Bacon & Co. a Map of Virginia, Maryland, and Pennsylvania, which shows the lines of movement of the invading armies under Gen. Lee. The same enterprising publishers have also issued a new map of the country bordering the Potomac.

Mr. Wyld has published a map of Africa, in illustration of Capt. Speke's travels. The line of route from Zanzibar to Alexandria is laid down in pink; while the lines of previous travellers, such as Galton, Burton, Moffat and Livingstone, are also indicated. The map is a history of African discovery written on a single sheet of paper.

We are happy to be informed that the difficulty to which we recently adverted, with regard to the papers 'On the Rudiments of Faith and Religion,' at the late Oxford Local Examinations, has been satisfactorily solved by a special decree of Convocation. The Delegation, who have procured the passing of this decree, are entitled to the thanks of all con-

cerned, for their courtesy in listening to the remonstrances which have reached them from various quarters.

In describing the proposed viaduct over Ludgate Hill, we omitted a very important point of its position and character which, undoubtedly, will go far to redeem the misfortune that it cuts off the view of Ludgate Street, Ludgate Hill, St. Martin's Church, and the Cathedral from the west. This is, that from the footway which the Railway Company present to the public, enabling passengers to cross the street above the level, there will be obtainable, on the east side, and at about 20 feet from the ground, a view of the street and buildings named. Thus, although the spectator's position will be changed and the vista shortened, the architectural composition will be less affected than it was feared would be the case.

Prof. Jukes, for reasons assigned, protests against any change in the scientific use of the term "watershed."

"July 14, 1863.

"Sir John Herschel, in his 'Physical Geography,' spells this *watershed*, to mark its supposed German origin. Is there, however, any difficulty about the reception of the word as an ordinary English compound, having a slightly technical meaning when used as a term in Physical Geography? A 'shed' is a roof to protect anything from the weather, chiefly by turning off the rain. 'To shed,' is to spill or cause to flow. The form of ground which 'sheds' the rain-fall of a certain tract, and makes it flow down on either hand, instead of retaining it, may surely be called a 'watershed' without any risk of obscurity. When lecturing on Physical Geography, I never found that any one had any difficulty in understanding the exact meaning of the word. 'Water-parting' does not express the sloping form of the ground. 'Dividing ridge' may lead astray, as there is often no ridge which is perceptible to the eye. As instances of that I may mention the 'watershed' on each side of part of the basin of the Shannon, that between part of the Severn and Trent basins, or that between part of the Somme and the Seine. In part of North America they seem, from Dr. Hector's papers, to speak of a watershed as 'the height of ground.' To my mind the plain English word, 'watershed,' is better than any of the above, and also than the German and Latin terms, as implying the idea of water flowing down the sides of a roof-shaped piece of ground, whether the slope of the roof be gentle or abrupt."

"J. BEETE JUKES."

It is reported that the directors of the Alexandra Park have purchased the chief masses of the Exhibition buildings, with a view to remove them to Muswell Hill, as a sort of Crystal Palace, north of the Thames. A public breakfast, with a day on the lawns and hill side, will be held on Monday next, when the public will have an opportunity of judging for themselves of the natural beauties of the site and the chances of success for the new undertaking. On the 23rd and 24th instant, the first Horticultural Exhibition will be held in the Alexandra Park, on which occasion 700*l.* will be given in prizes.

Mr. B. T. Lowne is about to start on an entomological excursion of some duration to Bahia; Mr. S. Stevens will act as his agent in this country for the reception of his captures.

Prof. Westwood has called the attention of naturalists to the threatened appointment to the post in the British Museum lately filled by Mr. A. White of a gentleman entirely unacquainted with entomology. At the last meeting of the Entomological Society, Prof. Westwood moved the following resolution: "Considering the state of the Entomological collection in the British Museum, and the vast accessions, still unarranged, which it has recently received, and which render it the most valuable collection in the world; considering, also, that the proper classification of that collection requires the services of more than one person skilled in the science of entomology—Resolved, that the nomination, in the place of Mr. A. White, of a gentleman previously employed as a transcriber in the Printed-Book Department of the Museum, and entirely

unknown as an entomologist, cannot but prove a great detriment to the progress of the classification of the collection, and is virtually a waste of the public money. Such nomination is the more objectionable as several competent entomologists were candidates for the post." The motion was seconded by H. T. Stainton, Esq., and after considerable discussion, was carried unanimously. By a subsequent resolution, the Secretary was directed to transmit a copy of the above to the Trustees of the British Museum, to the Principal Librarian, and others.

The Thirty-eighth Meeting of German Naturalists will take place at Stettin, in the week from the 18th to the 24th of September next. The presence of naturalists of other countries is desired, and a hearty welcome promised to English men of science. The Stockholm Meeting of Naturalists will be held about the same time, so that the two congresses may be visited in the same trip.

The uncovering of the Beethoven bust, near Heiligenstadt, on the so-called "Poet's Way," or "Beethoven Walk," took place with due solemnity on the 24th of June. The spot has been chosen most appropriately, for here Beethoven went to recruit his strength after his severe illness; to this charming neighbourhood of Heiligenstadt and Nussdorf he first resorted in 1802, but repeated his visits for several years, till, at last, he made the vicinity of Helzendorf, Mödling, and Baden, partly from inclination, partly for the sake of the baths, his permanent rural resting-place. Here he strolled about under the shade of walnut and elm trees; here he wrote the Pastoral and the Symphony in c Minor, the 'Scene at the Brook,' of which he said himself to a friend, pointing out the place where he had composed it, "that the nightingales, cuckoos, the yellow-hammers and quails had helped him." Here, too, he wrote that touching document, the Promemoria to his brothers: "As the leaves of the autumn fall and fade, so cherished hope is blasted for me. The same almost as I came, I go hence: the high-flown courage even that inspired me so often in the fine summer days, has disappeared. O Providence! let one pure day of joy come to me!" The bust, executed in bronze, by Fernkorn, bears simply the inscription of his name, Louis von Beethoven.

The Labedoyère collection has been purchased by the Imperial Library, for the sum of 80,000 francs. This collection, which is very complete, and quite unique of its kind, contains all the newspapers, pamphlets, proclamations, caricatures, &c., of the whole time of the Revolution, beginning in 1789.

The sale of the Ivanoff cabinet of coins, which contained many curious and unpublished varieties, has gone off well, under the hammer of Messrs. Sotheby & Wilkinson. The prices of some of the more important specimens are as follows: Abdera, with an ascription to the famous philosopher Democritus, 10*l.* 2*s.* 6*d.*—Thasus, with young head of Bacchus, unpublished, 12*l.*—Lyceus, with head of Apollo, 26*l.*—Coin of Macedonia, with head of Diana, 11*l.*—Chalcidice, probably struck at Apollonia, 12*l.* 10*s.*—Demetrius Poliorcetes, with portrait of the King, estimated by Mionnet at 1,200 francs, 185*l.*—Alexander the First, with naked helmeted figure, 11*l.*—Thebes, the Boeotian Shield and draped female seated on a bench, a most important variety, 70*l.*—Messene, with head of Ceres, 79*l.*—Thyateira, an unpublished variety, 9*l.*—Cyzius, with nude helmeted figure, 21*l.* 10*s.*—Mithridates the Sixth, king of Pontus, 16*l.* 15*s.*—Amastir, Paphlagonia, 26*l.*—Ilium, with head of Minerva, a rare tetradrachm, 23*l.*—Tenedos, with bifrontal heads of Jupiter and Juno, 11*l.*—Erythra, with head of Hercules, 9*l.*—Smyrna, with head of Cybele, 15*l.* 15*s.*—Chios, an Androsphinx seated to the left, 24*l.*—Samos, with lion's scalp seen in front, 26*l.* 10*s.*—Halicanassus, with forepart of a Pegasus, 40*l.*—Cos, with young head of Hercules, 10*l.* 10*s.*—Ialyus Rhodi, with winged boar, 32*l.*—Lyndus Rhodi, with head of a Lion, 30*l.*—Euromus of Tiberius and Livia, unpublished, 25*l.*—Mytilas of Geta, 30*l.*—Thirty-four Coins of Lycia, many of which were not cited by Fellows, 343*l.*—Perga, with head of Diana, 41*l.*—Selge, relating to Demetrius, 18*l.* 10*s.*—Mopsu-

estia of reverse, 11*l.* 5*s.*—the Philocheus H. Elephan Sixth, 1*l.* First, w Eighth, Philadel head of with he with bu another duced 3 Letters hammer be cited son to 3*l.* 5*s.*—the Du Three two fro script Impeac cheque by the tion: T Gordia some s radiate this Eu 6*l.* 10*s.*

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estia of Hadrian, an Eagle with open wings on the reverse, 42l.—Sardes, heads of a Lion and an Ox, 11l. 5s.—Acrasus of Severus, 12l. 5s.—Appia of the Philippi, 42l.—Tavium of Severus, 14l.—Antiochus Hierax, 14l.—Antiochus the Third, with an Elephant on the reverse, 35l.—Antiochus the Sixth, 15l.—A Double Dario, 11l.—Ptolemy the First, with head of Minerva, 10l.—Ptolemy the Eighth, with bust of the King, 15l.—Arsinoë, Philadelphia, the Decadrachm, 24l.—Agathocles, head of the King, with fillet, 18l. 10s.—Demetrius, with head of the King, 20l. 10s.—Hippostratus, with bust, 12l.—a similar specimen, 14l. 5s.—and another, slightly differing, 13l. The six days produced 3,005l. 7s. 6d.—From among the Autograph Letters of the late Mr. Adolphus, sold under the hammer of the same auctioneers, the following may be cited: a characteristic Letter of Harriette Wilson to John Adolphus, 6l. 6s.—Letter of Burke, 3l. 5s.—Mrs. Cibber to Garrick, 2l. 7s.—Letter of the Duke of Wellington, signed "A. Wesley," 3l.—Three Letters from Mrs. Frances Sheridan, and two from Thomas Sheridan, 7l.—Original Manuscript of the Earl of Clarendon's Speech on the Impachment of Three of the Judges of the Exchequer, 9l.—At the sale of Mr. Faulkner's Coins, by the same, the following lots are worthy of mention: Tranquillina, in silver, with the Empress and Gordian joining hands, struck on the occasion of some solemn compact, 25l.—Pacatian, with fine radiated bust, probably the finest coin known of this Emperor, 19l.—Colbasa (mentioned by Strabo), 6l. 10s.

Will Close on Saturday, the 26th inst.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION of the ROYAL ACADEMY is OPEN.—IN THE DAY, from Eight till Seven o'clock. Admission, 1s.—IN THE EVENING, from Half-past Seven till Half-past Ten. Admission, 6d.; Catalogue, 6d.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

Will Close on the 26th inst.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-NINTH ANNUAL EXHIBITION, at their Gallery, 5, Pall Mall East close to the National Gallery, open from Nine till Dusk.—Admission, 1s.—Catalogue, 6d.

JOSEPH J. JENKINS, Secretary.

Last Week but One.

INSTITUTE OF PAINTERS IN WATER COLOURS (founded in 1831 as the New Society of Painters in Water Colours).—THE ANNUAL EXHIBITION is NOW OPEN.—Admission, 1s.—Gallery, 33, Pall Mall, opposite Marlborough House.

JAMES FAHEY, Secretary.

BRITISH INSTITUTION, Pall Mall.—The Gallery, with a Collection of Pictures by Ancient Masters and deceased British Artists, is OPEN DAILY, from Ten to Six.—Admission, 1s.; Catalogue, 6d.

GEORGE NICOL.

MR. CHURCH'S NEW PICTURE, THE ICEBERGS, Painted from Studies made in the Northern Seas in the Summer of 1859.—German Gallery, 106, New Bond Street, W.—Admission, 1s.

## SCIENCE

### SOCIETIES.

ENTOMOLOGICAL.—July 6. —F. Smith, Esq., President, in the chair.—Mr. S. Stevens exhibited a collection of Australian insects, principally Coleoptera, and containing many novelties, collected by Mr. G. French Angus, who had recently returned to this country from South Australia. —Mr. Waterhouse exhibited *Carabus auratus*, four specimens of which had been captured by Mr. Brewer on the Kent coast. —Mr. Stainton exhibited *Elachista apicipunctella*, bred by Herr Albarda, a Dutch entomologist, from the leaves of *Holcus lanatus* and *Festuca pratensis*, and read some notes on the habits of the larvæ.—Prof. Westwood exhibited *Gracilaria rufipennella*, bred from larvæ recently found in the Italian portion of the Tyrol, which had rolled up the leaves of walnut-trees, the ordinary food of the species being the plane-tree; also sketches of the larva and pupa of the genus *Coronis*, from the collection of Dr. Kaden at Dresden, and of the genus *Castania*; the larvæ of the latter burrowed in the stems of trees, and was a large fleshy grub, like that of a Longicorn beetle, whilst the pupa had its abdomen furnished with two rows of reflexed spines, which enabled it to work its way along the burrowed stems after the manner of *Cossus*; also specimens of *Papilio Castor* and *P. Pollux*, described in the 'Arcana Entomologica' as two species, but which Mr. G. Gray considered to be the sexes of one species; the Professor, however, possessed

the males of both forms, and the female of *Pollux*; and one of the exhibited specimens of *P. Castor*, from the collection of Mr. Semper of Altona, was a hermaphrodite, or rather had a gynandromorphous wing, part of that wing both on the upper and under sides, (but not equal or corresponding parts on both sides), having the marking and coloration of the male, and part having markings and coloration which were properly those of the female; from a consideration of these circumstances, he was still disposed to maintain the specific distinctness of *Papilio Castor* and *P. Pollux*. Prof. Westwood also exhibited the imago of *Eucheira socialis*, from Mexico, a species whose larvæ were gregarious, and which formed the singular family-cocoon described by him in the first volume of the Society's Transactions.—Mr. Miller exhibited *Ecophora Lambdella*, recently captured by Mr. Butters, near Grays, Essex.—Mr. Stainton exhibited hazel-leaves which had been ruined by *Microperys fastuosella*, from the neighbourhood of Marlborough; he had found many of the ruined leaves, but only one with the larva inside. Whilst at Marlborough he had had the pleasure of examining in entomology seven competitors for a prize which had been offered by one of the masters of the College for the best collection of insects made during the previous twelve months: he also exhibited a large collection of original drawings of larvæ of *Tineæ*, figured and described for the 'Natural History of the Tineina,' but many of them still unpublished.—Mr. Shepherd exhibited *Thyobates propinqua*, *Scopaeus sulcicollis* and *Platyschelus capito*, captured near Reigate on the occasion of the Society's excursion thither on the invitation of Mr. Wilson Saunders on the 20th ult.—The President exhibited *Platyrhinus latirostris*, specimens of which had been sent by Mr. Marshall for distribution among the Members.—Mr. Pascoe read a paper, entitled 'Notes on Australian Longicorn Beetles, with Descriptions of Sixty Species.'—Mr. Walker read two papers, entitled 'Descriptions of some New Agriidae' and 'Descriptions of some New Spingidae.'

### MEETINGS FOR THE ENSUING WEEK.

WED. Horticultural.—Promenade.  
FRI. Horticultural.—Election of Fellows.  
SAT. Horticultural.—Promenade.

## PINE ARTS

### INTERNATIONAL PICTURES IN MUNICH.

July 10, 1863.

THE Triennial Exhibition of German pictures has become international this year, but Munich has not been very successful in procuring the aid of foreigners. The majority of painters represented are Germans, a large proportion being settled in Munich; there is only one English painting in the gallery, and the French pictures are generally small, and seldom equal to their names, being moreover old, and taken from one collection, of no great distinction. Before discussing the separate works, I may be allowed to marvel at the high price of entrance, and the wretched arrangement of the Catalogue. The artists are given alphabetically, so that there is no sequence of numbers; the hand is wearied with constant turning over the leaves, and the memory loses a most powerful aid. I will endeavour to make this sketch more serviceable, although I shall only notice a minority of the works exhibited.

The first room begins with Oswald Achenbach, the 'Street of Torre dell' Annunziata, near Naples,' a picture full of local life and character, true to the scene and the spirit. The only unfavourable remark to be made on it is that, by some technical peculiarity which I cannot explain, everything stands out in admirable glow at a distance, but sinks into the canvas and into obscurity when you stand close to it. The *corricola* with its spirited white horse and its load of picturesque costumes; the young lazzarone on a donkey with a cigar in his mouth; the old man in a red cap leaning against the corner of a house with a pile of melons below; an iron balcony, a window with the peculiar Italian arrangement of its curtain, and a placard of Ernani half torn off above him; the carved porch in the middle of the picture, through which you get a glimpse of trees and garden thickets, make up the details of a very animated painting. Above this hangs a Sea-piece

by a Danish artist, Sørensen, and on the right two Waterfalls, which are worthy of a passing glance. The next is an altar-piece in the old triptych form, the centre compartment, in the modern religious manner, while the sides aim at repeating Holbein. The effect is really strange in the extreme;—this modern family kneeling as the old figures of Holbein are represented in votive pictures, and notably in his Madonna, at Dresden. The contrast is forced on us all the more by the conventional character of the Virgin and Saints in the centre. If Holbein put families into his sacred pictures, at least he chose the models for his sacred characters from among the families he saw, and the dress of the Virgins he painted are equally the dress of his time. A harmony is thus produced which avoids everything ridiculous or inappropriate. In the corner hangs a picture of 'Othello relating his Adventures to Desdemona and her Father,' by Julius Muhr, of Munich, which has striking merits in colour, and is incontestably Venetian. Desdemona, a beautiful woman, in a long, green velvet dress, with Venetian type of face, and the pure golden hair, at once dark and light, that Titian painted in his Flora, might have stepped out of a picture of Giorgione, although one cannot point to any existing work from which she might have been transplanted. It is an agreeable surprise to meet with a work of such admirable colour, and inspired by such a school, from the hand of a Munich painter. Over the door is a picture of Luther in an agony of prayer, by Teschendorf, also of Munich; it is badly hung, and, having been sent after the opening, the subject does not appear in the Catalogue; but the chief figure has much feeling and energy. Hungarian horses driven by wild riders, and plunging in mad leaps to get out of the circle in which they are confined, is a good picture by Emil Adam. Häberlin's 'Secularization of a Monastery' is also good; the procession of monks down the steps, two bearing the image of the Virgin, another following with a banner, and casting a stern glance at the soldiers on the left, who are executing the godless work with evident sympathy; while an old man, bent double and past walking, is helped down the steps by a brother. Above this is a picture of Goethe's 'Dorothea,' from the well-known idyll by Roux of Carlsruhe, which is a very pleasing amplification of the poet's description. The long string of emigrants stretches on in front; Dorothea walks by the oxen which draw the wagon, and which might have been painted by Rosa Bonheur. The old sick mother lies helpless in the wagon, looking after her daughter, whose quick, light step, neat dress, and pleasant face are sufficient to attract the attention of any Herrman. 'Polish Jews in the Synagogue,' by Stryowski of Dantzig, is a quaint piece of national manners, from the copper urn with its letters of brass, and the old man with his garb of parti-coloured blankets, his flowing beard and spectacles, relieving his 'cute and wrinkled face, to the Jew boys sitting on the floor, like figures of Murillo.—There are some good landscapes in this room, which I have not mentioned; one of Heinlein, and one by Haushofer, of Prague, in the centre of which a small lake glows like an opal. An almost undue proportion of good pictures is contained in this first room, and as you go on to the others you find much fewer to detain you.

In the second room, an Italian fountain, by Des Coudres, of Carlsruhe, is worth mention, even though that kind of character has been so much painted as to become conventional. 'The Court of the Alhambra by Moonlight' and 'The Court of a Monastery' are interesting samples of architectural painting. Hagn, of Munich, has a pleasing picture, called 'Sunday Pleasures of Munich Cits in the Eighteenth Century,' when Munich life seems to have been even more lazy and lotus-eating in its enjoyments than it is now. There is a strange work by Schendel, of Brussels, called 'The Poacher caught in the Act,' where the surface of Van der Werff is combined with a direct imitation of some of the Dutch painters. There is a similar picture of the same in the next room, and I may dismiss them both together. In both, the flame of a candle forms the centre, and the sole light proceeds from it. It glares on the wild face of the poacher, and

throws him out from the canvas; while it gives only a faint light for the other figures, the woman covering the game with a cloth, the officers of justice looking in through the doorway. The effect is not pleasant, and I doubt if it is true to nature, but there is a certain strength, or rather force, in the pictures. Müller's 'Pasquette,' study of the head of a young girl, is the gem of the second room; there is a world of character in the expression of the face, and the execution is worthy of the excellence of the expression.

The third room has a striking picture, by Portaels, from Belgium, of 'A Caravan in the Desert overtaken by the Simoon.' In the foreground are despairing groups of women covering up their children and placing clothes before their own mouths and nostrils; a camel stands out gaunt against the gigantic forms of sand, the columns of the desert, through which the sun looks with a dimmed lustre glare. A long legend is attached to a work by Jacquand, a French artist, of whom I should judge more favourably from a picture of his in the new Pinacothek than from this, but stuff is well painted in it, although the story is badly told. Over the door is a Shepherd Boy asleep; in one corner of the room a Lurcher on a small fragment of rock with a precipice yawning below, down which the dog's master has fallen, to judge from the hat caught in the bushes; in another corner a singular picture of 'A Watchman in a Tower, giving the alarm of Fire,' which you see in the ruddy sky. A Meissonier, 'Soldiers playing Dice on a Drum,' has the peculiar expression and sense of costume of that master, though not equal in finish to many of his pictures. Close to this is another French picture, very soft and pleasant in touch, 'Girls in a Wood,' by Diaz. 'Summer Night on the Rhine,' by Böttcher, of Düsseldorf, is very good. In the middle is a festal party of gay and bright young girls and young men, in the full light of a circle of candles hanging from a tree; the standing figure of the maiden lading out punch, and the sparkle of the punch in the huge glass bowl, are especially attractive. The eye glances suddenly off from this festive scene to the cold moonlight that floats upon the stealing waters of the Rhine, with dark headlands at the sides, and the quaint turrets and pinnacles of some old town sleeping in the faint rays.

The fourth room has mostly small pictures, relieved by some bad large ones. There is a 'Lady Macbeth' that reminds one of Schrader's picture in the International Exhibition last year, and is a bad repetition of a rather unfavourable model; a gamable by Rustige, of Stuttgart, which is very hard in painting, without possessing any merits of expression to compensate. Emil Adam's 'Arabian Mares, from the King of Wurtemberg's stud,' are interesting as portraits. Brausewetter, of Dantzig, has two good pictures: one entitled 'The Lurking place,' a side-door in a bare building at which two soldiers are peeping; the other representing the entry of a strolling company into a town in the seventeenth century, in which all the actors appear in character, death and the devil side-by-side with the clown and the old beau, and the first young lady smiling cheerily from the thick of the ghastly group. Mr. Stanley, an Englishman who has lived long in Germany and is a pupil of Kaulbach, gives us a pleasant scene from the Tyrol, the belle of a village pinning her handkerchief before a glass, to the admiration of a youth of the same place and the astonishment of a boy in the background. The excessive care with which the costume has been selected and reproduced, the minute fidelity of all details, and at the same time the thorough nature of the characters, bear witness to extended study of such scenes; while there is much dramatic life in the way the story is told, the persons enter fully into their parts and express their thoughts in their faces.

A corridor, with cartoons, architectural plans and designs for decoration, leads us to the centre room, which is chiefly taken up with four large cartoons by Cornelius, for the Campo Santo of Berlin. Two of these deal with apocalyptic subjects, the 'Pouring out of the Seven Vials of Wrath,' and the 'Fall of Babylon the Great'; another is entitled 'Blessed are they that are persecuted for Righteousness' Sake; and the fourth shows the 'Works of

Mercy, Feeding the Hungry, Clothing the Naked.' Of the first two I can find nothing to say in commendation. It is to me a question how far apocalyptic subjects are fit for pictorial treatment, especially as I am not acquainted with any painter who has rendered them worthily. Certainly they do not seem suited for Cornelius. The fantastic element predominates so strongly in him that he seizes on subjects that need the deepest feeling. When we read of the outpouring of the seven vials of wrath, we naturally think more of the effects of such a judgment than of the process. Cornelius gives us seven sprawling figures, all legs and arms, each with a small basin in his hand from which he is emptying something. The figures are impartially fantastic; and their wild movements, their scowls which are supposed to typify wrath, as they scrape their small basins clean with their forefingers, or hold them up to the sky to show that they are empty, are too affected to have any harmony with the subject. The Fall of Babylon is more confused and more incomprehensible still. The third cartoon is merely a sitting figure with chains on his wrists and ankles, an angel above and an angel below. But the fourth is a great improvement; there are graceful figures in it and a good deal of character (especially the small boy standing on tip-toes to have a shirt put on) which is not out of place.

Three more rooms remain to be noticed. In the first of them is a picture of the 'Falls of the Glommen, in Norway,' by Prof. Jacobs, of Antwerp; a solemn and deep-toned 'Burial of a Trappist,' by Meunier, of Brussels; an idyllic 'Evening in the Black Forest,' an 'Italian Celebration of a Golden Wedding.' In the second a quaint little picture, by Decamps, the 'Interior of an Italian Dwelling-House,' a small Horace Vernet, which would disappoint his admirers, although not deficient in expression or power, and a 'Quarrel at Play,' by Ten Kate, of Amsterdam, which is thoroughly in the manner of Meissonier, or rather of Meissonier's originals. There are Horaces, by Steffek, in the third, which seem identical with those in London last year; the 'Lago di Garda,' by Julius Lange, steeped in Italian air and softened by warm haze; and a picture by Huysmans, of Antwerp, called 'The Outside of the Mad-House at Cairo': an eastern scene of much originality and strong local colour, with the cool light columns, the green door and the leaves above the barred window contrasting powerfully with the heavy bars through which one of the prisoners has thrust his hand, and with the sultriness of the dresses and of the general feeling.

A general verdict on the Exhibition would not be favourable to its international pretensions. Dutch and Belgians are the only foreign nations at all fairly represented, and the show of Dutch and Belgian pictures is something very different from that of last year. But the Exhibition has this merit, that it has acquainted one with many of the artists of Germany, and especially of Munich, whose works would otherwise have been unknown. It has enabled me to form a completer judgment of the minor painters of Munich than a three years' residence had given, and a point of departure such as this has a value independent of the positive merits of the Exhibition.

E. W.

**FINE-ART GOSSIP.**—A most interesting addition has been made to the contents of the new South Court, at the South Kensington Museum. This consists of a perfectly-executed repetition of the famous Greek coronet, which, from its having been found in a tomb at Cumæ, is known as the Cumæan Crown, and presumed to have been executed about the time of Alexander the Great. It is a circlet of gold exquisitely wrought in delicate, but strong, chasings, perforated throughout, and having an extremely light appearance. It is set with jewels, principally at the upper edge, and with turquoises, the beautiful colour of which the Greeks appreciated more highly than our craftsmen or their employers do, who seem to look rather to the element of costliness and expense of labour—as one sees in the toilsome faceting of stones—than to their natural beauty and singular power of harmonizing with gold.

A proposition is being extensively canvassed to

present to the State of Virginia a bronze statue of General "Stonewall" Jackson. Subscriptions are solicited for this purpose. Mr. Foley has undertaken to make the work for 1,000*l*. It would be difficult to obtain a better sculptor and impossible to find a nobler subject. The work is proposed to be seven feet in height, on a pedestal of granite, designed by Mr. Foley, to bear the name of the General and dedication from England on one side; on the other, General Lee's order of the day announcing the death of Jackson.

As an example of changes in taste it is worth while to record that a copy, vouched for as one of the original fifty, of Wedgwood's reproduction of the Portland Vase, was sold at Messrs. Christie, Manson & Wood's one day last week for 27 guineas. Another copy, in no respect superior, was sold in the same rooms a few years ago for nearly 200 guineas; these works have fetched a much higher price. On the same day last week, and in the same sale, a *table-a-tête* service of Sevres china of the famous *Rose du Berri* ground, beautiful only in that colour, and otherwise quite worthless as a work of Art, sold for about 300 guineas. The tide of taste may well be said to set towards colour now-a-days.

Mr. Whistler has received at the Exhibition of the Fine-Arts at the Hague, a gold medal, one of three medals awarded to foreigners, for his beautiful etchings, some of which have been seen at the Royal Academy this year. After the manner in which his works were hung here, it must be some consolation to this artist to know that their merit has been recognized in Holland, a country possessing the traditional right to judge of such works and glorying in the fame of Rembrandt.

The Dean of Westminster, in a letter read by Sir G. Grey to the House of Commons, has stated the manner in which the fees demanded for permission to erect monuments in the Abbey are applied. It seems that out of 200*l*., the amount in question, 184*l*. 12*s*. 1*d*. goes to the fabric fund, a very desirable application. The Dean says he invariably refuses to allow statues to be erected, unless the House of Commons, by a grant of money, overrides his authority. The public will thank Dr. Trench for this assurance, and agree with us that the immense number of modern sculptured memorials in the Abbey is to be regretted, as these works occupy space and have a character at variance with that of the building. We trust that until some such edifice as Mr. G. G. Scott proposes, by way of Campo Santo, or Valhalla, be erected, no more sculptures will be admitted at Westminster. Brasses and memorial windows are the most suitable forms of memorial there, as not interfering with the vistas or crowding the spaces, and being in harmony with the architecture surrounding them. Cenotaphs, like that to Sir G. Lewis, which raised the question, have no special aptitude for the Abbey. St. Paul's, where there is ample room and an architecture well suited for the display of modern sculpture, might contain such monuments as may be needed ere the projected Campo Santo is built. The Cathedral, which enshrines John Howard, Johnson, Reynolds, Sir W. Jones, Bishop Middleton, Wren, Van Dyck, Barry, Opie, Lawrence, Dr. Boyce, &c., would be an honourable place for Sir G. Lewis's Cenotaph. The above names prove that the rule devoting the Cathedral to naval and military monuments exists only in the imagination.

The abbey at Paisley, a work begun in the twelfth century, and probably completed in the middle of the fourteenth century, is in process of restoration. The *Builder* says, that the removal of the accumulated soil about its base, which was in some places nearly ten feet deep, has improved the aspect of the whole; so we should imagine. The practice of interment within the building had raised the level of the floor from three to four feet above the bases of the walls and piers. The whole of this accumulation has been removed, and the nave exhibited in its original proportions. Mr. Salmon has been intrusted with the restorations, which, for want of funds, are to be at present restricted to the re-erection of the north porch, the completion of the north transept, so far as its general outline and insertion of tracery



in the principal windows are concerned, some of the angle turrets and a general restoration of bases, string-courses and mouldings. The work had a central tower and spire, which, probably from being struck by lightning, fell and destroyed the north transept, the choir, and the chancel.

Messrs. Christie, Manson & Woods sold on Saturday week a collection of pictures, mostly the works of old masters, of which the following were the principal items:—Snyders, A Dead Fawn and Hare on a table, and a Boar-hunt, figures by Rubens, 158 guineas (Morant & Colnaghi).—Muriilo, Portrait of a Spanish Gentleman, Aguado collection, and The Miraculous Conception, 127 gs. (Loft & Beauchamp).—N. Poussin, The Marriage of St. Catherine, eight figures, described in Smith's *Catalogue Raisonné*, part 8, p. 78, Lord Ashburnham's collection, 185 gs. (Kebble).—Muriilo, The Virgin and Infant Saviour, 180 gs. (Colnaghi).—W. Van der Velde, A Man-of-War and Fishing Boats in Shallow Water, calm, engraved by Canot, 105l. (J. M. Smith).—Hobbema, a cabinet Landscape, wooded country; in front a winding road, &c., traveller and man in conversation, signed, Dawson Turner collection, 420l. (Nieuwenhuys, of Paris).—N. Berchem, Herdsman, with Cattle, exhibited Brit. Inst. 1842, Orford collection, 520 gs. (Thorpe).—Jan Steen, Samson and Delilah, 135 gs. (Wilmot).—Gonzales Coques, Interior of the Gallery of the Arch-Duk. Leopold, with the artist in conversation with his patron, 106 gs. (Kebble).—Van Hagen, Forest Scene on the bank of a river, a hunting party introduced by P. Wouvermans, 100l. (same).—L. Backhuysen, View of the Dutch Coast, 115l. 10s. (Thorpe).—Jan Lingelbach, Seaport in the Levant, figures, sculptures, shipping, &c., 150 gs. (G. Gilbert). The total amount obtained at this sale was 4,225l. On Monday last various items, from the same source, were sold; of these a picture by Boucher, Diana and Calisto, with nymphs, signed and dated, 1769, fetched 147l., and a portrait of Charles the First, by Vanduyke, 110l. 5s. This sale comprised a Portrait of a Physician, by Titian, the same of a Spanish Gentleman, by Muriilo, 64l., a Gentleman seated at a table, by Van der Meer, 84l., and many other items.

#### MUSIC AND THE DRAMA

MADAME LIND-GOLDSCHMIDT.—WEDNESDAY MORNING NEXT, July 22, Hanover-square Rooms.—Madame LOUISE MICHAL, of Her Majesty's Theatre, has the honour to announce that her MATINEE MUSICAL will take place at the above Rooms, on Wednesday Morning Next, July 23, commencing at Half-past Two, on which occasion she has the gratification of announcing that she will be assisted by the following eminent artists:—Madame Lind-Goldschmidt, Madame Trebelli, Mdlle. Volpini, Mdlle. Art, Signor Bettini, Signor Gaudier, and Mr. Santley; Violin, M. Aur; Pianoforte, Mr. Charles Halle and Mr. O. Goldschmidt. Conductors, Signor Arditelli and Mr. O. Goldschmidt. Reserved and Numbered Seats, Half-Guinea; Unreserved Seats, 7s., which may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street, W.; of Messrs. Addison & Lucas, 210, Regent Street, and at the principal Libraries and Music-sellers.

ROYAL ITALIAN OPERA.—That last and, but for 'Il Barbiere,' prettiest of modern Italian comic operas, 'Don Pasquale,' has been revived for Mdlle. Adolina Patti.—Two novelties in the cast on the first night claim a word. The first was Signor Ronconi's *Doctor Malatesta*, which is full of dry humour, and in the music of which he can disguise his inevitable defects better than in heavier parts. The second was Signor Naudin's singing as *Ernesto*, in place of Signor Mario—an ungracious service, so firm a hold has the tenor on the affections of his congregation, in spite of uncertainties, not to call them by the harsh word caprices, which do not decrease as years roll on. No common praise, then, is due to one who can keep his ground as Signor Naudin did on Thursday week. If he could be prevailed on to chastise his style, and rid himself of his superfluous energy, he might take a higher position still. As matters stand, he is of value in his theatre.—Signor Campi does not "fill out" as a *buffo*.—Mdlle. Patti has, without doubt, improved. We have never been enraptured with her voice: neither do we subscribe to the enthusiasm of those who consider her a dramatic artist of power and originality; but she has quaint, taking ways of her own, which tell in the part of *Norina*, and she has made progress as a vocalist, both in certainty

and in style. It is a pity that there are no new Italian operas of any value into which she could escape from a threadbare repertory. Signor Verdi has repulsive matter on his hands in 'Salammbô,' otherwise (recollecting the first act of his 'Traviata,' the only sprightly music of which he has been guilty) it might not have been a bad idea to propose to him some sentimental, if not lively, subject,—to be wrought out by him for Mdlle. Patti, even as 'I Puritani' and 'Don Pasquale' were wrought out by Bellini and Donizetti, with express reference to the powers of her glorious predecessor, Madame Grisi.—Mdlle. Lucca is announced to appear to-night.

HER MAJESTY'S THEATRE.—'Norma,' Madame Ristori.—The real stories on the stage are curiously few: it is no wonder, therefore, that when one appears there it is made to pay a double, triple, quadruple debt. Such an invention was M. Bouilly's 'Leonora,'—such an one was M. Soumet's 'Norma,' which, having furnished the *libretto* of the finest serious Italian opera-book in being, has been re-wrought dramatically by Signor dell' Ongaro, to display Madame Ristori in yet a new phase of her matchless passions. No tracing of the story is needed; neither would it be of any great interest to compare the great tragedian's *Norma* with the impassioned Druidess whom Mesdames Pasta, Grisi, Malibran, and Kemble have shown—all alike in the *Medea* outline of the character—each differing from its predecessor in its shades of colour and details of expression. So it must be. It was not originality but eccentricity which suggested to Mdlle. Lind the strange idea of divesting the heroine of everything but her sorrow and shame; and Madame Ristori but walks in file with her gifted sisters in conceiving the part as they did, tempering its vehement force by a womanliness which, perhaps, the fact of her speaking, not singing, renders easier in her case than theirs—demi-tint being more difficult to produce clearly in musical than in verbal declamation. Her appearance is wildly magnificent; the embroidered robe under the drapery of pard's skin is, perhaps, not consistent with the rocks and caverns and cromlechs among which the heroine worshipped and hid her children; but it is so pictorial that it must be forgiven. On the whole, though, as has been hinted, in 'Norma' the actress must repeat the emotions of *Medea*, and the tragedy, being imitative, falls into the second class, Madame Ristori's personation adds another leaf to her garland.

CONCERTS OF THE WEEK.—The tide is now slackening apace, yet there has been something like a concert every day, rendering notice impossible, save in the case of some marking individuality. In *Miss Ellen Day's* programme was to be noticed a Pianoforte Trio by Mrs. Thompson.—Mr. Charles Gardner, we perceive, had the good taste, among other music, to select Beethoven's charming *solo* Rondo in G major—a composition curiously abstained from, its rare elegance considered.

Signor Marchesi's *Matinée* was something more spirited and original;—comprising an historical lecture on vocal Italian music, written, with considerable point and neatness, by M. Gevaert, to introduce specimens by the following writers:—Caccini, 1590; Peri, 1600; Luigi Rossi, 1625; Carissimi, 1630; Cesti, 1649; Cavalli, 1660; Francesco Rossi, 1686; A. Scarlatti, 1701; Handel, 1736. These were all executed by Signor Marchesi—who, moreover, owing to the non-appearance of Mr. Ryder, was unexpectedly compelled to lecture as well as to illustrate, and who read the discourse in French. This, of course, was some disadvantage to the entertainment. A London audience (though more apt than a Paris one, were the case reversed) is hardly quick enough to follow easily a French oration, especially when it includes subtleties and technical terms;—then, it is hardly possible for a singer to exert his speaking voice so long uninterruptedly without the musical part of his labours suffering. In comic opera, it may be recollected, the tenor or bass has the repose of dialogue. This should be pointed out to insure Signor Marchesi the praise he merits for his steady and spirited execution of the

specimens, some of which were beautiful, apart from their curiosity. He has a fine, extensive bass voice, which has gained considerable flexibility since we heard it last. The entertainment would bear repetition; but would gain by re-distribution of the matter, and by interspersing the examples among the remarks, in place of giving them as an unbroken concert following a discourse.

Among the noticeable things of the week has been the concert of *Signor Cialabatta*, for which the embargo laid by Mr. Gye on Madame Grisi was broken. The lady did ill to take so many final and formal farewells instead of taking rest and appearing from time to time;—since this year, it is evident, that relaxation from laborious and passionate theatrical duties has wrought with the charm of renewal on one so bounteously organized, still not strong enough to fight against the common lot. The freshness, power and beauty of Madame Grisi's voice at the time present are remarkable. She has no successor; and now, finding it advisable to sing with care, finishes her performances more evenly than was her wont in the days when she sometimes queened it by a show of right royal indifference.

MUSICAL AND DRAMATIC GOSSIP.—Dr. Wylde has been appointed Gresham Professor of Music, to replace Professor Taylor.

Managers are inscrutable folk. *Because* Mdlle. Artôt made a real impression on all who had the good fortune to see her the few times she sang—she sang only a few times, *because* 'Oberon' has been put forward with considerable state and circumstance, as "a great card," the same has not been played till the subscription season was over, and the "cheap nights," which in Mr. Mapleson's theatre fall out during the dog-days, have set in. The ingenuity, or common sense, of this logic are not easy to understand. Of Weber's opera we shall speak on Saturday next.

We may state that Mr. A. Sullivan's opera is all but complete. The subject is a legend well known to all versed in folk-lore.

Though we hope soon to clear off all arrears of recent musical publications—now that the lull of performances has set in—we will not wait to recommend a new present made to pianists by M. Heller, who has followed up his delicate and sentimental twelve waltzes (the best of their kind since Chopin's) by four *Ländler* (Cramer & Co.). Though his writings are not equal, sometimes verging on an affectation—which bespeaks forced, not spontaneous creation,—there is hardly a page from his pen which does not contain something real, ingenious and elegant.

Miss Braddon's 'Aurora Floyd' has been dramatized for the Théâtre du Châtelet, Paris; and, aided by the ghostly inventions of Messrs. Dircks and Pepper, seems to be making some sensation there.

A. M. Kremer acquaints us that he has discovered a new way of teaching the theory and composition of music. "By my new method," he continues, "I have not only endeavoured to render the study of music easier and more attractive, but I have also introduced a great interest into it, as my pupils begin to compose at once as soon as they know the two principal chords (after two or three lessons)." M. Kremer has forwarded us "a result," in the shape of a first exercise, written by a very young pupil. Assuming (for honour's sake) that this has neither been prompted nor touched, were it twenty times as important as it is, it is not decisive. How many systems bearing showy fruits has not every observer of musical life and culture lived to see flourish and decay! What English professor (to offer an instance) of mature age, can have forgotten the fury of popularity which attended the Logierian method? Where is it now? with its chiroplasts (beloved by Lady Morgan's *Miss Crawley*) and its twenty pianos? Where, again, are all the admirable and cunning devices intended to turn the world upside down, by facilitating musical notation? In the limbo of undecipherable hieroglyphics. Time is the only critic worth having for all such experiments and enthusiasms—and M. Kremer will do better to wait than to rush into immediate publicity, if he be earnest and solid in

his convictions that he has discovered some hitherto unknown method.

The *Gazette Musicale* apprises us, that Mlle. Adelina Patti has been "commanded" by the Queen of Spain to sing during the winter of 1863-4 in the capital of her birth, Madrid, and that she will therefore relinquish her engagements in Paris. Madame Borghi-Mamo is to re-appear at the Italian Opera there. The same journal reports that Madame Cabelis is absolutely unwisely enough to intend devoting herself in future exclusively to Italian Opera. It is too late; some years ago, when she attempted the folly in London, the result was to make it clear that it would be needful for her entirely to remodel her style, which is unmistakably that of second-class French Comic Opera. What, by the way, has become of Madame Andrea Favel, a rising singer who some years ago disappeared from her own stage, announcing the same intentions? It is not once out of twenty times that the metamorphosis is successful. Even Madame Charton-Demeur does not appear able to sustain herself as an Italian singer on this side of the Atlantic, as we have said, having accepted an engagement at the Théâtre Lyrique to sing in 'Les Troyens,' by M. Berlioz.—That meteoric lady, Madame Ugalde, has returned to the Opéra Comique, and to her old part in M. Masse's lively 'Galatée.'—'Diabolina,' a new one-act ballet, has been produced at the Grand Opéra, for Mlle. Mouravieff: the music is by Signor Pugni.—M. Offenbach has his hands full of commissions. We now read of yet another opera, the book by MM. Crémieux and Gille, called 'Le Don Juan de Porentruy,' which he has undertaken to compose.—M. de Lamartine has given permission to MM. Carré and Barbier to dramatize his last novel, 'Fior d'Aliza,' for music.—M. Gounod has been invited to write for La Scala, at Milan, and may possibly set 'Le Cid' for that theatre.

Meanwhile, the list of fifteen new operas produced during the first moiety of 1863 in the Italian Theatre tells a dismal tale of barrenness and destitution. A new 'Mazeppa,' by Signor Pedrotti, is promised for the winter season at Vienna.

The MS. of a lost opera, never performed, 'Christmas Eve,' by Lortzing, has been discovered in the Library of the Friedrich Wilhelmstadt Theatre in Berlin, where it will be duly performed.—The opera prepared by Herr Litloff for Baden-Baden is entitled 'The Chevalier Nabel.'

#### MISCELLANEA

**Copyright Amendment.**—Mr. Black, M.P., having given notice in the House of Commons of his intention to move in the next Session of Parliament that a measure be allowed to be introduced by him to consolidate and amend our Copyright Law (some remarks as to which I not long since communicated to you),—I have forwarded the following suggestions on the subject for his consideration; and as they are, I submit, worthy of discussion, I venture to hope you may find a place for them in your columns. 1st. It appears to me there should be but one Copyright Act regulating Copyright in all literary productions, in paintings, engravings, etchings, lithographs, &c., in sculpture, carvings, artistic casts and designs, in photographs and all original artistic productions; also, in architectural designs. 2nd. That a simple and cheap registration, at Stationers' Hall or otherwise, such as that now required by the Literary Copyright or Serjeant Talfourd's Act and the Artistic Copyright Acts, should be required; the effect of this registration should, as under those Acts, give the right to claim and sue for damages or penalties for all subsequent invasions of the copyright. Non-registration not to affect the title to the Copyright, but only the right of instituting legal proceedings in regard thereto. 3rd. The right to dramatize or versify (or to turn any drama into narrative, novel or otherwise, or a poetical production into prose), as regards any original literary production, should be reserved to the author if he announces his intention to reserve those rights, which he might do in a similar manner as he can now announce his intention to reserve the right of translation. These rights, like the rights of translation under the International Copyright Law, to be forfeited if the work be not dramatized or versified

within a restricted period. 4th. If artistic designs are to be applied to articles of utility and manufacture, such, for instance and illustration, as drinking-vessels, articles of domestic or personal use, &c., then an additional registration under the Acts for Protecting Designs for Ornamenting Articles of Manufacture should be required. 5th. Fac-simile representations (or nearly fac-simile representations) of persons or of things, natural or artificial, produced by the use of photographic apparatus or other means of producing such representations, should have a copyright for a very short term only; for it can scarcely be maintained that the production of such representations involves the exercise of authorship, and I submit there can scarcely be a true basis for copyright without authorship. It will become a crying grievance if a photographic manipulator can, by being the first in the field, secure the copyright in mere representations of the portraits of our public characters, and our most pleasing landscapes. 6th. With regard to architectural designs, the right to build according to any copyright design should be subject to be reserved to the author or designer in the same way and upon the same conditions that I have proposed with regard to the dramatizing or versifying of literary works, in order to provide that if the originator of the design does not build within a restricted period, he shall not then prevent any one else doing so: his copyright in other respects, however, to remain intact. F. W. CAMPIN.

London, July 14, 1863.

**Our Public Monuments.**—Among the strangest of our many strange inconsistencies is the manner in which we neglect the monuments which, at vast expense, have been raised to the memory of our great men. Last summer I accompanied a foreign friend to St. Paul's, and the thing which most struck him was the dirty condition of the statues. "How extraordinary it is," said he, "that you English, who are so neat and cleanly in your houses, and so careful of your private works of Art, should allow these monuments of your illustrious dead to stand covered with dust which your housemaids would clean off in a few hours. Why do not your churches undergo the same periodical dustings and washings which I see you bestow upon your own houses?" At Westminster Abbey, my friend found similar dirt, with this aggravation, that, as the monuments were much older than those at St. Paul's, they exhibited greater marks of decay and mutilation, such as a little timely care might have averted. Look at the column of our great naval hero in Trafalgar Square. Every Sunday and holiday it is the playing-place of a crowd of blackguard boys, who chase one another round and round the pedestal without a word being said to them. In any other country a sentry would be posted as a guard of honour at the foot of the column, to protect it from damage. When the Lions, which Sir Edwin Landseer has taken so many years to think about, are fixed in their places, they, no doubt, will greatly add to the amusement of the young urchins who now scramble over the vacant blocks of granite. The parapets surrounding Trafalgar Square are in some places—in front of the Union Club, for instance—quite black and greasy with the constant scramblings of dirty boys. Were so much money and artistic skill lavished on this noble square merely to furnish a play-ground for the street-boys of London? The moment a public statue has been set up in one of our thoroughfares, it ceases to be cared for, and its outlines and mouldings become obscured with dust and soot, as if the work of Art belonged to nobody. Within the last year or so, the railings have been removed which used in some degree to protect our street statues—those, for instance, of King Charles, at Charing Cross, and King George, at Pall Mall,—suggesting to enterprising boys the vantage-ground the pedestals afford on the occasion of any state pageant or procession passing that way.

July 11, 1863.

AQUARIUS.

TO CORRESPONDENTS.—C. J. T.—D. D. S.—J. E. D.—F. F.—D. W.—received.

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